

Here 'tis #7

THE SEEDS



PLUS

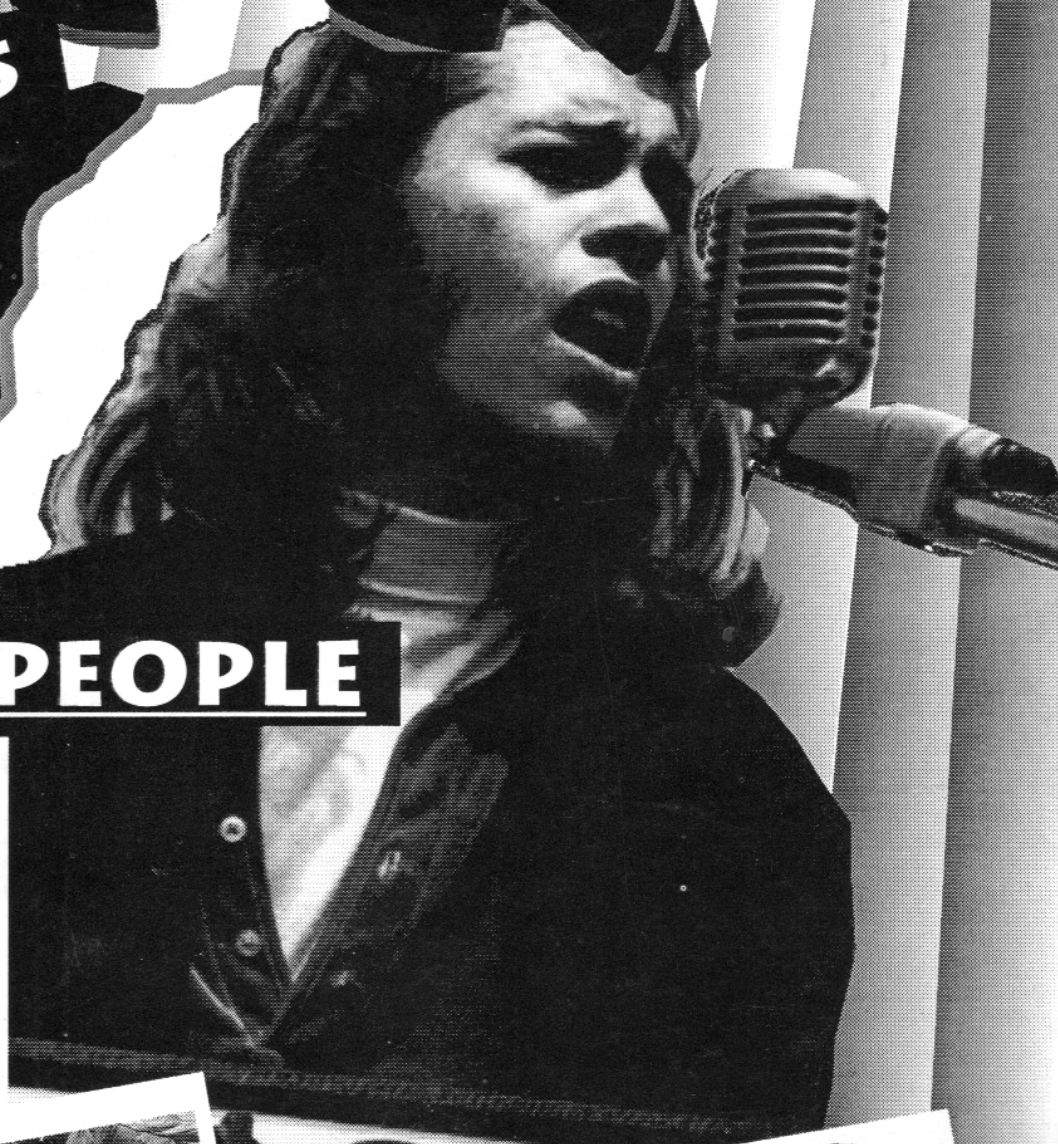
FEATURES ON

WE THE PEOPLE

**XTRA BONUS
IN THIS ISSUE!!**

BEST OF HERE 'TIS:

- STANDELLS
- SONICS
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Here 'Tis

Here 'Tis Magazine - #7

Edited by Jeff Jarema

All interviews and writing by Jeff Jarema unless indicated otherwise

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Here 'Tis correspondence/hate mail to:

**Jeff Jarema
P.O. Box 6092
Raleigh, NC 27628**

(Note: Don't send \$\$\$ to this address for copies of this or issue #6. Send all ordering or distribution inquiries to Sundazed.)

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AUGUST 1995

Some of you oughta get a kick outta the following editorial, spewed forth when I was in one lousy mood:

It's so bad out there. I swear to you that just the other day on the radio I heard "Lovin' Touchin' Squeezin'" by Journey and... **HOLD IT!** This sounds exactly like the same tired rant I've torn into in the last couple issues. But judging from the mail received since last ish/editorial, you '60s punk guys just can't get enough of my anti-"classic rock" tirades, replying at great length with your own sour sentiments on this subject.

At this point, I'd like to make it official: Don't send me anymore three-page letters bemoaning how "suck ass corporate rock" has ruined your life. I mean, c'mon, you probably didn't have any life in the first place! So Styx gets more radio airplay than the Seeds. Big deal. True, the situation is so pathetic it's practically comical but for me, I'm getting bored with all this endless whining.

Moving on to a related matter, after doing this mag for ten years, I gotta tell you how fed up I am with all the corny 'n' predictable purism/snobbery associated with a lot of the '60s punk fanatics that buy HERE 'TIS. I hate "classic rock" as much as the next punk (and the same goes for most other kinds music; I'm almost as close-minded as you when it comes to rap, raeggae, alternative rock, etc.), but every once in awhile I like to exercise my option to listen to *whatever* the hell I want. And that's regardless of whether or not it's acceptable to some of the one-dimensional morons that buy this rag.

Now, I know a bunch of you will "go out on a limb" and claim to dig other stuff, maybe '50s R&B, rockabilly or '70s punk, for example. But that ain't saying nuthin' 'cause everybody knows that shit is great in the first place. But what about digging stuff that ain't so obviously acceptable to your peer group? Speaking for myself, in the past year I've bought CDs by such icons of uncool as (get ready to puke) Black Sabbath and Herb Alpert & the Tijuana Brass. Worse than that, one of my fave Stones LP since last issue don't even have Brian Jones on it ('Get Your Ya Ya's Out')!

I guess as a fanzine editor I have some kinda misguided responsibility to constantly clarify what is cool 'n' acceptable and what ain't. But, like, take "the blues". Of course, all those '50s guys like Muddy and the Wolf were geniuses and *were cool* but generally, I don't sit around listening to this stuff. I'd rather hear the Pretty Things bastardizing these guys (at double the tempo, thank you) anytime! Yeah, I realize I sound stupid and unscholarly and that the English stuff is beyond inferior in comparison to the original guys. But I don't mind sounding idiotic on this point 'cause in the end, as I see it, all that's important is digging what's great enough to my ears 'n' feel to make me go nuts (risking embarrassment via unbecoming air guitar moves, usually in a social setting). For me, that's the test. If it drives me nuts (in a good 'n' powerful sense, not like how Gary Puckett & the Union Gap makes me nuts), I'm hooked.

But getting back to crap like Black Sabbath and the Tijuana Brass (both of whom I coulda easily not mentioned as I'm quickly sick of 'em), I'll be the first to admit neither of 'em are a fraction as hip as, say, Keith Relf's haircut (or even his acne, for that matter) but so what? Crappy and unredeeming as they may be, I've enjoyed 'em anyway, even if I didn't get permission from all these damn '60s punk Nazis that are ruining the kinda rock 'n' roll (unlike dopey diversions like Black Sabbath and the TJB) that I *truly* care about.

And that's *another* topic I'd like to address: These boring, thumb-up-their-ass '60s punk research Nazis! On the fanzine front, as far as I'm concerned, the best '60s punk-related writing I've ever come across are the action-packed, funny-as-shit articles that've appeared in the pages of Kicks Magazine (namely classic articles on the Fort Worth, Texas and Chicago teen scenes). But in 1995, whatta we get but newer, often unbelievably well researched 'zines that nonetheless are so painstakingly dull they'll put you to sleep faster than the Grammy Awards. (By the way, the exception here would be the great 'n' deluxe 'Cream Puff War' 'zine; address in last issue).

But that ain't the worst of it! There's one prick in particular (name withheld but you know who); this year's self-appointed judge 'n' jury of '60s punk research, who threatens in print with his self-serving series of letters to Goldmine (yawn) to reduce three-chord combo coverage to some kinda anal-retentive library science requirement. Elitist record collector-types like this jerk need to remember that it's what's in the grooves plus all the wild (and not necessarily factual) tales of these bands that count and that most of us don't give a rat's ass about matrix numbers and pressing plants.

On a lighter note, Here 'Tis correspondent Sirius Trixon tells me that at a Pasadena, California swap meet, he met a '60s punk research guy that was so obsessed with some pressing plant in Nashville, that the guy had contacted the widow of the deceased owner. As a result and to much great personal triumph, this guy acquired from the widow a collection of pressing plant employee time cards from thirty years ago! Trixon, a master storyteller, says the guy then pulled the time cards out of his car to prove his point!!!

Now, on to **Here 'Tis**. It's with pleasure and a sigh of relief that I welcome you (aforementioned losers included) to this long overdue new issue. To hell with all the boring details/excuses of why this took so long. Suffice it to say that what you now clutch in your hands is a helluva lot more of what you crave than the half-baked original idea for a mag that I started slapping together last summer.

Here's the scoop: Last issue (with its mammoth Jerry McGeorge interview amongst other goodies) generated a shitload of demand for back issues. Initially, I set out to compile (now there's an overworked term in my world) a "Best Of Here 'Tis". But I figured it needed something "extra" for long term readers to sink their rotten teeth into. Hence the inclusion of all-new features including yet another massive interview, this time with one of my obvious all-time heroes, Daryl Hooper of Styx, I mean the Seeds. On top of that, there's plenty of dirt on **Sam The Sham (!!!)**, **We The People**, a no-count '60s combo known to few as the **Sands** and even a little on the **Rolling Stones**. And as a bonus, you get moldy interviews (from '85-88) that I'll stand behind anytime. I mean, where else are ya gonna get the goods on the **Standells**, **Sonics**, **Zombies**, and **Remains**, all under one cover?!

WARNING: Do not attempt digesting this mag page by page in one sitting! Reason: Too many damn interviews stacked up one after another. Hey, the "next" issue of Here 'Tis probably ain't never gonna happen anyway, so what's the point in flyin' thru this one when you could actually go out tonight, raving it up like a true Midnight to Six Man (or gal). Besides the promise of cheap booze 'n' sex, you might even see a lousy alternative rock band, too.

As for myself, the past year has just gotten better and better to the point that I've never been happier in my life (not even close). Despite the fact that once this editorial makes the rounds I'm sure to be blackballed from what's left of the '60s "garage" scene (darn), my future looks even more promising thanks mainly to my recent marriage. It's fair to say my priorities have changed alot in the past year and as far as improvements go, it can be attributed to Lisa. I'll even go so far as to say she's the one thing in life I've discovered that's as good as or *better* than rock 'n' roll!

So, having put you soundly to sleep with an update on my personal life, lemme sign off. Next issue's gonna be a "special edition" spotlighting the growing number of forty/fiftysomething ex-'60s punk stars who live at home with their mothers. Then again, don't hold yer breath.

Worst Regards,



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"I knew where rock 'n' roll came from. It didn't come from England"

Sam the Sham *Uncensored!*

By Jeff Jarema

What would be more appropriate here than for me to go on one of my tirades 'bout how all the (dead) sixties rock "heroes" like "Morrison", "Janis" or "John" (Take my advice: Don't ever trust anyone who refers to John Lennon as "John"!) ruined rock 'n' roll? Yeah, well, it's true, of course, but who cares? That's the whole reason rags like this exist: 'cause we don't care 'bout those overpraised losers. We're here to celebrate the guys that defined rock 'n' roll back when it was worth getting excited about, when it was a wild blast. And may I ask who led the American charge to ensure rock 'n' roll guaranteed non-stop fun in the years 1965-66? Yep, it's a no-brainer...our main man, **Sam the Sham**!!!

As usual, no point in rehashing the facts. Suffice it to say that Sam & his mighty Pharaohs had the number one record *in the world* with "Wooly Bully" in '65. They cut a pile of great singles and albums thru '67 and correct me if I'm wrong 'cause I don't hang out in record stores much these days (but who can blame me when, after all, how many of 'em even carry records anymore?), but shouldn't there be at least one comprehensive (i.e. more than 12 songs) Pharaohs CD on the market? Polygram, who owns the stuff, is putting out Wayne Fontana & the Mindbenders CDs fer cryin' out loud but, alas, no Sam! Get with the program, guys!

For now, at least there's a damn-wonderful Sam the Sham & the Pharaohs tribute LP/CD on Norton (which you already own), 'Turban Renewal'. I was originally gonna do a quicky, one-page Sam the Sham interview to tie into this release but upon getting Sam's phone number from Billy Miller, I knew I had to get as much stuff on tape as possible and the tie-in to 'Turban Renewal' went right out the window in favor of Mr. Domingo Samudio's recollections of knocking the Beatles on their collective asses (chart/airplay-wise) amongst other topics. (By the way, regarding the tribute LP, Sam musta liked it too 'cause he told me, "I put it on one day and I just started laughing.")

Let's kick things off with Sam talkin' 'bout his music...

SAM THE SHAM: I guess "Wooly Bully" was more or less intended for dance rock 'n' roll music and then when we did "Ring Dang Doo", they may call it novelty and all that but... "Wooly Bully" is still valid today as far as rhythm and impact. It's simple and danceable.

"Wooly Bully" is great and I love it and it's afforded me a lot of things and it's made history, I understand. Somebody told me that it was the *first* American record -- one of the first, if not the first -- to sell a certified million during the onslaught of the British groups. I guess it's not a light thing, but I didn't dwell on it 'cause I expected more than *that*. I remember when we landed in New York once and the press met us at the airport, on the tarmac as we were getting into our hearse.

Somebody said, "Do you concede to the Beatles?", and I said "No", and people thought I was insane. My own band said, "Man, your *crazy*. The Beatles? You don't concede to *them*?" I said then as I say now, I knew where rock 'n' roll came from. It didn't come from *England* (laughter). Having known that and our band, by that time, the "Wooly Bully" group of Pharaohs -- there were two groups...

HERE 'TIS: Yeah, I'm gonna ask you all about that...

SAM THE SHAM: But the first one... (bass player) David Martin had already toured with Chuck Berry, the Drifters, Bo Diddley and *all* those people. He was with the back-up band. And we were from Memphis so we knew what it was all about. They really didn't understand us. We had a unique sound but when I'd try to go back with our music, folks would say, "No, no, bring us another 'Wooly Bully'." I always said, "Don't follow the trends -- set the trends." We couldn't always record what we wanted...so goes the business.

HERE 'TIS: You were originally from Dallas, weren't you?

SAM THE SHAM: That is correct.

HERE 'TIS: Is that really where the Sam the Sham & the Pharaohs story begins?

SAM THE SHAM: Yeah, we had a group called the Pharaohs and it was a super-I don't know what you'd call it (laughter). We had three guitars in the group. Nobody could afford a bass. It was a cross section of cultures. Carl Medke was a guitar player who had a Telecaster or Stratocaster -- I don't remember which one -- and he would



turn all the treble off and he'd play it through a Fender amp. So, he played the bass lines on it. Then we had another guy who played rhythm but he played it in the upper two strings which were tuned down. He called it Spanish tuning. And then Big Man, who weighed about 350 pounds, played the lead and some of the fills and some of the rhythm. He sang, Russell Fowler sang and I sang. All of us sang.

I fronted the band. I played harmonica and maracas and back then, we were doing Jimmy Reed, Elmore James, Bobby Lewis and... just R&B.

HERE 'TIS: Were you playing in real tough clubs?

SAM THE SHAM: Well, everybody plays those at one time or another (laughter). We played for five dollars a man and played six hours a night. We had a unique sound and people would come and hear us. We played boogie music, you know; that delta shuffle, that John Lee Hooker stuff and that Texas shuffle. When the other bands would get through, they'd come downtown. It was just a small joint. You'd go home coughing up mud from the dust. So, we had a unique sound but we couldn't get into the big paying jobs. What we did, we did well but we never could get a job in a good-paying club.

HERE 'TIS: Was this in the late '50s or early '60s?

SAM THE SHAM: Early '60s. Then, we broke up with the Pharaohs and I just wanted to move on. Our deal (was) we had *such* confidence that we'd start working out for small money and we'd tell the beer joint owners...they'd make us an offer and we'd take it but, "As soon as we pack your joint, we want a raise." We'd pack the place and they'd start *crawfishin'*. That old dragon greed would pop its head (laughter) and they'd come at you with excuses (like), "Well, the air conditioner broke down" and, "Well, the beer cooler broke down." I'd already been in the service and I wasn't in the mood for any shuck 'n' jive so I'd tell 'em, "Well, we won't be back", and we *wouldn't*. They'd call back and give us a raise.

But we played some rough joints and I guess anyone who's been a musician -- I don't know what the market is like now -- but you know, musicians are passive kinda people. During the sixties, flower children and peaceniks...I didn't come from that school. I mean, if they got funny with the money, we'd *negotiate* (laughter).

I guess I was independent and I'd tell the band, "Well, we're not coming back." But on this one occasion, the band was strapped and they said, "Well, we're goin' back." I said, "Well, I'm not." One club, I remember, we were playing up on the second floor -- the nickname of the club was the Bucket of Blood (laughter) -- and there was a scuffle on the dancefloor. We

knew that it wasn't over and then when it came time to leave, we were walking out the door to go downstairs and at the entrance, at the bottom of the stairs, lay a man who had been stabbed to death. I mean, the same guy that had been in the scuffle. (Somebody) put a few holes in him. And I said, "I think this is the wrong door, boys", so we started for the fire escape, not in a panic -- just to go out another way, and the police showed up and started questioning us...

HERE 'TIS: Well, did you ever play any *really* tough clubs?!

SAM THE SHAM: (Laughter) Well, we played one club where the competition came over and offered us a job -- this was in Louisiana -- and we told 'em as long as we were in Louisiana, we had an agreement with the boss of the club. And he said, "You mean as long as he has a club. Pack up your stuff -- the club won't be here!" We had those kinda things.

But like I say, I used to laugh 'cause I'd been a construction worker before that, after I'd gotten out of the service. (Rock 'n' roll) was the easiest job I ever had and I wasn't gonna give it up easy.

HERE 'TIS: Hey, what made you jump from Memphis to Dallas?

SAM THE SHAM: Well, first I went to Louisiana. There were two good groups (in Dallas)...Andy Anderson and Tommy & the Tom Toms played at Guthrie's. Have you ever heard of the Longhorn Club in Dallas?

HERE 'TIS: No.

SAM THE SHAM: It's a country music club. All the old timers know it. Well, next to it was an R&B place called Guthrie's and that's where the Drifters, Chuck Berry and all those people came -- Freddy King, Albert King, Muddy Waters, Elmore James, Bo Diddley -- you know, all of 'em. And the house band were the Tom Toms and the bass player who wound up with the Pharaohs, David Martin, was with them. He had *been* to Memphis and he *saw* what it took to make the big concerts, so he decided he was gonna do something besides be (in) a house band.

So, he and Andy formed a band and they went to Louisiana. It was a four-piece band and then one of my Pharaohs, the drummer of the band that had disbanded, went down there with them. And then they lost their organ player. I didn't even know *how* to play the organ; not a chord. I'd owned one for three days and they gave me a call. They'd heard that I'd purchased an organ and asked me if I wanted a job. I says, "Man, I don't even know the songs. I just bought this three days ago." But they knew I could sing...that's why they called me the Sham, 'cause I was always frontin' and emceeing. There was never a dull moment.

HERE 'TIS: Was that drummer Jerry Patterson?

SAM THE SHAM: No, that was Vincent Lopez. That was the Texas group. That desolved when I went to Louisiana. I don't know if you got it straight. I used to be part of the Pharaohs in Dallas. That desolved. Then I went to Louisiana with Andy & the Night-riders, which was an R&B (group) and we all sang and played and we played at a place called the Congo Club. So, our goal was to come to Memphis and cut a gold record...but I didn't know that. We decided one night, David and I, we just decided one night. I was happy. I was living in a second floor efficiency over a motel. It was Motel 171 (or) 171 Courts or something like that, on Highway 171. So, it was a neat gig down in Louisiana.

Every night I would come in and David was my roommate and he'd be sittin' off in the dark side of the room and all I could see was his cigarette glowing in the dark (Sam laughs but this story takes on a truly eerie tone at this point. -ed.). He'd be sittin' up when I'd come in at night and one night when I was sitting at the table and there was a bare light bulb in the hall shining on the table and I'd just finished making me a baloney sandwich. I was eatin' that sandwich and I said, "David, what are you thinking about? Every night I come in, what are you thinkin' about?" He got out of bed and came over to the table and leaned right in my face and he says, "Do you know that while we sit in this rathole, eatin' baloney sandwiches, there's people out there making thousands of dollars a night and they're not half as good as we are." (Audibly strained laughter) I thought he'd snapped!

But the thing is that David, when he got in my face and he said that, I just looked at him and said, "What does it take to get that kinda money?" And he said, "One gold record." So, I said to him, "Let's go get one." I didn't know where to go but I said, "If anybody else can go and get one, let's us go get one." And he looked at me and he said, "I'm not joking", and I said, "I'm not joking, either." So, we shook on it and I guess if anybody had heard us, they probably would've put us in straightjackets (laughter). But he said, "We'll have to go to Memphis. All we do is practice here and get good and we're *goin'* to Memphis." I said, "We're goin'".



That was in the Spring (c. '63). By the Summer, we had a tight band and we were on our way to Memphis. We came up here *cold* and in five days, we had a job. We took the town by storm. They weren't ready for us. When we hit town, we were playin'...in other clubs in the town, Willie Mitchell was back up the road from us, the Mar-Keys were just across the road and down a little bit, Jerry Lee Lewis was playing the Hi Hat on Highway 61 and Bill Black's Combo was playing somewhere else. There were bands all over the place and we just took the place by storm. You know, we got covered twice. We got *real* educated (laughter)!

HERE 'TIS: What do ya mean, you got covered twice?

SAM THE SHAM: We put out a record and somebody else covered us on it and it took off without us.

HERE 'TIS: Well, who did the first version of "Haunted House"? Was that you or Gene Simmons?

SAM THE SHAM: Johnny Fuller on Specialty in the late fifties. He had an R&B hit and that was around 1958. We used to listen to all these things out of Gallatin, Tennessee; Randy's Record Mart and Hoss Allen. In '63, we decided we'd do it. We did it and it was good. It was the one that was on the original album, 'Sam the Sham and the Pharaohs-Wooly Bully'. That was the cut. And Gene Simmons -- not the one with Kiss but Jumpin' Gene Simmons -- was a vocalist with the Bill Black Combo and he'd worked with us at the Diplomat Club.

The song was hot. We got on television and I took two of the Pharaohs and stacked 'em up on top of each other and put a sheet over 'em. We did a whole thing (laughter) and the phones lit up with people wantin' to know where they could get that record. So, Ray Harris and Joe Coughi (of Hi Records) sent Gene down to ask me if I wanted to come into the studio and cut it with their musicians...and I never *did* like that. I liked to have my own musicians who I could communicate with, so I told them I'd think about it. They said they could get it released on London, so I said I'd think about it.

Well, on the way back (laughter), the devil must've gotten in his ear 'cause he told them I had said "no"; that he knew the song and he would sing it 'cause he worked with us all the time. And that was the second lesson and, boy, does it take the wind out of your sails. But we had a regional hit in Texas, Oklahoma, Arizona, New Mexico and down around Louisiana and in Georgia.





HERE 'TIS: I think your version is a whole lot better.

SAM THE SHAM: Yeah, we had fun doing it but it was *sad*, man. On the record before that, we cut an old Chuck Willis tune, "Betty and Dupree". I always liked Chuck Willis and we recorded that and on the flipside, a delta shuffle called "Manchild". We'd pool our money together. We didn't have the luxury to go and hang around the studio. Nobody'd give us a shot. As a matter of fact, at one studio in town the producer sat down with a pencil and paper and figured out my odds for gettin' a gold record was nine *thousand* to one. He told me the best thing for me to do was to go back to where I came from. And he just made me *mad* (laughter). I told him, "These odds may be too stiff for your *boys* here, but they're just right for *me*! You may not give me a shot at it, but I'm gonna keep knockin'." I wanted to let him know I wasn't goin' away.

They kept feedin' us these songs that didn't have anything goin' for 'em. We just weren't into *that* type of music. We had our own brand...we had come up from Texas and Louisiana. First, we cut "Signifyin' Monkey" which to me was kinda hokey and then nothing happened. And (then) they said, "Well, do you have anything?" I said, "We've got this rhythm. We just play it." They said, "Do you have any words?", and I said, "I'll make up some words." That's another reason they called me the Sham. To break up the monotony of playing six hours a night -- we'd play six hours a night without repeating a song -- and sometimes I'd tell the band to kick off a shuffle or kick off a rock 'n' roll beat and I'd just make up the lyrics as we went along.

So, I said I'd make some up. I told the band to kick it off and we did three different takes.

HERE 'TIS: (Obviously, we're talking about "Wooly Bully") Now how did you come up with the (all-time classic) count-off?

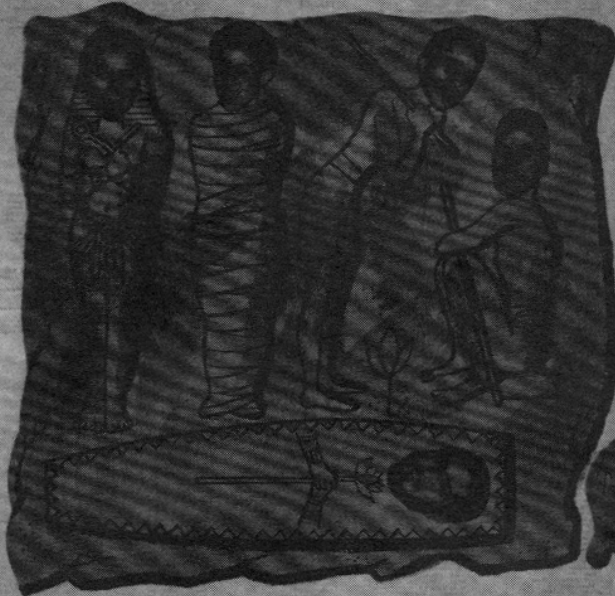
SAM THE SHAM: That's just...I used to goof off. We're talkin' Tex-Mex...David and I. We're half-Spanish and half-English. We'd gone to the same high school and we'd just shuck 'n' jive back 'n' forth, half-Spanish and half-English. So, I counted it off in Tex-Mex. I didn't intend for that to stay there and Stan Kessler, the producer, said, "Man, that's wild. Let me leave that on there." I said, "Naw, man, don't leave that on there", and we argued and he won the argument. I'm kinda glad he did (laughter).

HERE 'TIS: How did Butch and Jerry and Ray come into the picture?

SAM THE SHAM: Well, we were here as Andy & the Nightriders and Andy had fallen in love with a girl down in Louisiana. He was homesick for Louisiana and so, he said he was goin' back. He was an Anglo and way ahead of his time. He had played on the same stage with Freddy King, Bo Diddley, Chuck Berry and that back-up band. And he was *good*; way ahead of his time. He said, "I'm goin' back", and when he said that, I started to go back too but David talked me out of it. He said, "Sam, don't go back; don't go back." I said, "I love his guitar playin', David." He said, "If you go back, you'll never come back here again. This is where it's at."

See, David had already experienced that 'cause Tommy and the Tom Toms had come up here once before and for the same reason and while they were playin' in a club, a group of musicians came in and talked about this dynamite song they had just cut. They were all excited about it. But the club in Texas offered David and the group he was with then a raise and they went back to Texas. Well, while they were in Texas, in the Fall of that year, a song hit the charts called "Green Onions" and so he knew he had made a wrong move. So, he said, "You know, Sam, if you go back now, you'll never come back." I said, "But man, he's the leader of the band and I love the music we sing. Sometimes you don't get along with musicians at all except on the stage and it doesn't matter. There are times, I guess in any profession, where you might sing a song and it'll be *so* good that if you died right after you finished, it almost didn't matter.

GREAT DISCOVERY!



WOOLY BULLY

SAM THE SHAM AND THE PHAROHS

K-13322



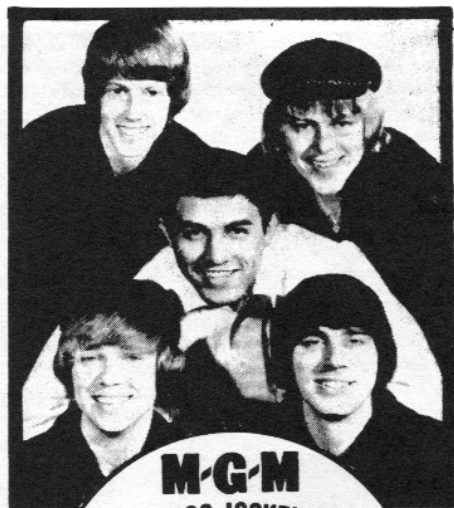
So, he said, "You remember what we said, that this is it?" I said, "Who's gonna lead the band?", and he says, "You lead the band." I say, "How am I gonna lead the band? I can't even play an organ." You know, I chord, I have my own technique and use it as a rhythm instrument. That's another reason musicians call me the Sham, 'cause they knew I couldn't take any rides on the organ or anything. It had a unique sound, the way I played it. I says, "How am I gonna tell musicians to do something on their (instrument) when I don't know how to do anything on mine?" He says, "I'll handle the music, I'll handle the musicians, you just front; you just be the leader. And when I say 'leader', I mean go collect the money (laughter)." I'd been working construction and I was lean and (laughter) I had no fat on me. I was a lean, hungry dog.

But I ran my band like a ship. I mean, I didn't hang out 'n' jam at night, after hours. My own band would say, "Man, do you think you're too good for us? How come you don't come out and go sit in at other clubs?" I'd tell 'em...Freddie King used to say this -- he was a friend of mine -- He'd say, "I came to play, not to stay." To that, I added, "I came to play, not to stay. I'm gonna do my bit, then I'm on my way." I didn't come here to jam. If they want to hear me, they're gonna have to come here at a certain hour. I'd say, "You go on and jam. I'm just passin' through." I said, "If you're not careful, you might be gone ten years, you come back and the same guys who are still alive'll still be jammin' and still be drinkin'." I said, "If we're gonna drink, let's drink, but let's don't mess up the music", and I'd tell 'em, "Man, I don't care what you're doin', but when that first beat kicks off, you better be standin' tall and straight." That's the way it's done. Later on, I got into drugs; "Well, I'm gonna do drugs (so) I'm gonna quit everything else." Don't do anything half-steppin'. But that's just the way it happened and it was real.

HERE 'TIS: What happened to the "Wooly Bully"-era Pharaohs? You had the albums with them and then suddenly you had an album ('Lil' Red Riding Hood') with a totally different Pharaohs...

SAM THE SHAM: Yeah, we were in Colorado...Anytime the chalk line went down, David and I would be on the same side. We'd been through a lot in Louisiana, all the way up and down the road.

I wouldn't let my band table hop. You know how musicians go around bumming drinks and everything? I wouldn't let 'em put anything



on the tab and they *better* not be drunk on the stage, 'cause I'd been in them joints since I was ten years old. You go hanging around somebody's table, some dude'll tell you that his wife wants to dance with you and if you tell him, "yes", after you get through dancing, he didn't like the way you held her close. So, it's a no-win situation. I'd tell 'em, "Take care of business." That's just the way it went.

When the (first Memphis line-up) split-up, Jerry was already in the band, Ray was in the band 'cause both the drummer, Vince Lopez, and Andy left. So, we got Jerry and Ray and then Butch came in later. Then we had been on the road for a long time and one Wednesday, in Denver, Colorado, they said they wanted to talk to me. I said, "OK", and they said they were tired, they wanted to go home and they would like to try it on their own. I said, "OK", and we parted on Wednesday. On Thursday, I had another band. I was ready to go.

HERE TIS: Where'd you pick up the new guys?

SAM THE SHAM: New York City! Boy, they were *good* musicians. It was a guy by the name of Frank Carabetta who was a student of Juilliard (laughter). Man, he could play so many instruments and (he had) perfect pitch. The bass player was Tony Gerace, the drummer was Billy Bennett and the guitar player was a guy by the name of Kouha. We got it together. They'd been playing at the Metrobowl and they were a tight show group, so off we went again. And later on we got the Shamettes. The Shamettes were Fran Curcio, Loraine Genero, and the blond's name was Jane Anderson. They were beautiful, and *ladies*.

HERE TIS: Yeah, where'd you find *them*?

SAM THE SHAM: Staten Island.

HERE TIS: I guess "Lil' Red Riding Hood" came along at the right time 'cause y'all really hadn't had the big follow-up to "Woolly Bully"...

SAM THE SHAM: I don't know...(sarcastically) *rock 'n' roll*.

HERE TIS: How did the robes and turban come about?

SAM THE SHAM: We used to do goofy things all the time to break up the monotony and one Halloween we *dressed* as Pharaohs. And it freaked everybody out. We used it when we started out.

I was wearing an earring back then. I don't know of another rock 'n' roll group that had an earring. I was wearing an earring as far back as '60. That's pretty early. That's when earrings were hard to wear (laughter). Yeah, that's rarely mentioned. Of course, I'm not out to toot my horn. I ain't got no promo but that was one of the things we were known for.

HERE TIS: What was it like having the biggest hit record of 1965, probably in the whole world?!

SAM THE SHAM: Well, it was (number one) in the whole world. It was the *only* record, *on record* — *Billboard* admitted it and changed their record — never to reach number one during its run but after the year was over and the tally came in, it beat out the Beatles. It sold a million and a half in the States alone and it was worldwide.

There's a lot of "Woolly Bully" stories (! -ed.). Not too long ago, I did an interview on a station. We recorded it in Dallas and they bounced it out of Singapore, Hong Kong (? -ed.) on a satellite and it goes back behind the bamboo curtain. I think it's Hong Kong or one of those places. One night, they got a call and it was in *Chinese*. They were calling from *China* and they wanted to hear "Woolly Bully". The DJ, of course, didn't understand it but he kept hearing "Woolly Bully" (laughter). That was just one.

We were standing backstage at 'The Ed Sullivan Show' and we saw all these Fiji Islanders in grass skirts with shields and spears. It was a dance troop doin' folklore dance. Well, while we're standing around, through an interpreter, they asked what we were there to do so we said, "To sing 'Woolly Bully'." They'd heard "Woolly Bully" down in the Fiji Islands. That's when I said to David, "Yeah, I think we've done it."

HERE TIS: Y'all did a lot of touring behind that record, didn't you? Over in England?

SAM THE SHAM: We went to France. We were in Germany. Man, we played at the Star Club. We sang "Woolly Bully" and bottles started going up in the air and I said, "Wait a minute", and headed for the wings. The stage manager said, "Where you going?", and I said, "Man, I'm gettin' outta here. They're throwing bottles." They were throwing 'em up in the air.

HERE TIS: That meant they liked you!

SAM THE SHAM: Yeah! He said, "Naw, naw, they *like* you. That's what they do when they really like somebody." In Louisiana, when they start doing that, you look for an escape route! They called it "Fuller Puller" in Germany. It was like the national anthem. That means full bottle. Yeah, I hear all kindsa "Woolly Bully" stories.

HERE TIS: Did y'all get in a lot of trouble on the road?

SAM THE SHAM: No, I wouldn't put up with it.

HERE TIS: You mean you didn't have to go get these guys outta jail most mornings?

SAM THE SHAM: Naw. I said, "If you ever land in jail, don't call me. I'm not coming. You need to be wise enough to stay out of trouble. I mean, I might send you cigarettes, but I doubt it." No, I wouldn't put up with any mess. That was back when...it wasn't like it is now with the Miranda Act and all that. If you got outta hand, some folks would work you over. I've been in those situations and it'd come down to one of us would be bluffin', the other'd be show nuthin'. It just came from comin' up that way.

HERE TIS: Y'all did a lot of great covers like "Red Hot" and "Mystery Train". Was your working with Stan Kessler the reason you were cutting all those Sun Records songs?



Sam the Sham & the Pharaohs: William, Frankie, Sam, Tony & Andrew.

SAM THE SHAM: I guess so. "Red Hot" was OK and "Ring Dang Doo" was OK...

HERE 'TIS: No, "Ring Dang Doo" was *great*, coming from my perspective, though you're entitled to your opinion. It's your record!

SAM THE SHAM: Well, I did it, they'd give us somethin' and we'd do the best we could do on it and I'd just get into it. But I was primarily a blues singer. They'd tell me, "Aw, blues don't sell."

HERE 'TIS: I really dig your covers of "Gangster Of Love" and "I Found A Love". On "I Found A Love", you do it as good as the Falcons!

SAM THE SHAM: Oh yeah, I really love that song. That's the kind of stuff we did in nightclubs in Louisiana. I was looking for some good writers. I wasn't much of a writer then. I just didn't consider myself a writer (Ed. note: What's with the modesty? Sam penned numerous classics: "Ju Ju Hand", "(I'm In With) The Out Crowd", "Don't Try It", and, of course, "Woolly Bully", to name just a few!). I just finished an album right now. We call it 'Street Gospel' but it's pretty intense.

HERE 'TIS: On thing I wanted to mention: "Mystery Train" is, except for "Woolly Bully", my favorite song you ever did. How do you feel about that particular cover?

SAM THE SHAM: It was hot.

HERE 'TIS: It had those horns on it. Were those the Memphis Horns?

SAM THE SHAM: Yeah, that was Wayne Jackson and Andrew Love.

HERE 'TIS: Those horns give it a lot of punch. Is it true you hated your beard?

SAM THE SHAM: Naw!

HERE 'TIS: In those teen mags, there was a lot of press about you hating the beard.

SAM THE SHAM: I shaved it off at one point but it freaked everybody out in Germany. I showed up (without the beard) and they went, "Oh no, they won't believe you're Sam the Sham!" And that's because a lot of frauds would go over to England. That was before communications were that good. I said, "Well, when they hear me sing, they'll know." I wasn't a flower child, though. I was ready for anything. I wasn't impressed with...there were great writers, the British groups, but they were still *British*. I was from the South and I knew where (rock 'n' roll) came from.

HERE 'TIS: How many hearses did y'all wear-out during those years?

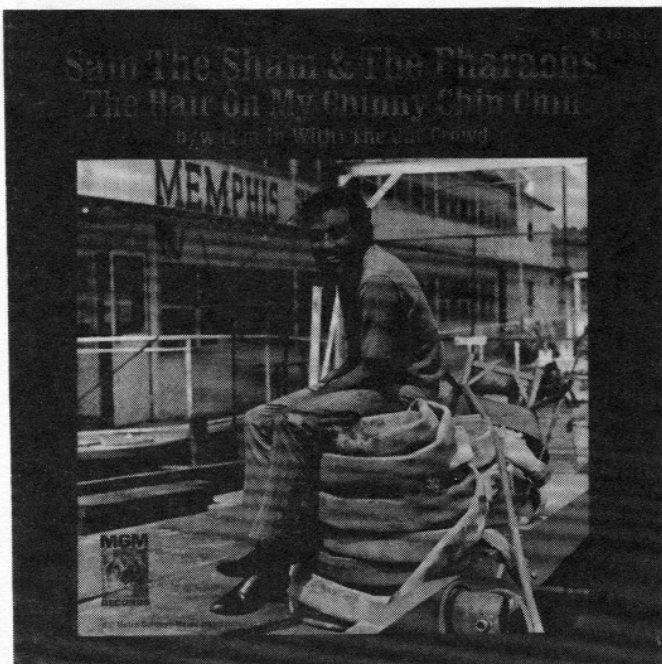
SAM THE SHAM: Oh, just one. We had an old, old Packard straight-eight. Man, that's what David and I used to run back 'n' forth distributing our records 'cause we were doing it on our own. We made up our own label, Dingo. And we ran up and down the highway doin' it. And I fell out of one of 'em doin' about 63 miles an hour.

HERE 'TIS: Ouch! Care to tell that story?

SAM THE SHAM: It's a long one and it almost killed me. I didn't lose consciousness but I looked like ground hamburger meat when I stopped rolling. It had a suicide door on the side and when I stopped skating, scooting, I just had half a suit on. It was by the grace of God that it didn't kill me but I was *so* broke, man. We pulled into a small town hospital and I told 'em -- now this is in East Texas -- I said, "Just give me a tetanus shot and some pain pills. We gotta be in Memphis by tonight (laughter)."

Here I am with hair...I look like Wolfman at about the third stage of the change. You can see David, by the way he looks -- he had grey eyes, long teeth; he wore a high top hat and black overcoat (laughter) -- so here comes a Dracula-type lookin' character drivin' up to a small town hospital in an almost antique hearse. The curtains were still on it. The orderlies opened the door, it popped open and there's a wolfman look-alike who looks like he's been hit by a truck. It was a mess.





HERE 'TIS: Were you happy with the way MGM was promoting the records, 'cause it seems like they could've done better on the charts?

SAM THE SHAM: Oh yeah, but (the records) could've been better, too. Music was goin' through a transition and I was between the fifties/early sixties and Beatlemania. But there were still a couple of us who were holdin' out. We held out and apparently it paid off. We made history. I don't know...we'll see further on up the road.

HERE 'TIS: When did the Pharaohs or the Sam the Sham Revue or whatever it was called finally break up?

SAM THE SHAM: About '68; late '68 or '69. I was just tired. I'd had it and I'd gone into dispute with some managers. I'm sure you know that story? (Sadly, yes. -ed.). I decided to go to acting school and I studied acting for awhile. I was over in England on one of those trips -- I went by myself with a pick-up band -- and I was in a nightclub. John Lee Hooker, Freddy King and I were hangin' out one night and a man came up to me and he says, "Sam, how ya doin'?" Ahmet Ertegun.

I said, "Hello, how are you?" He says, "What are you doin' now?", and I say, "Nothing, really." He says, "Who are you recording for?", and I say, "Nobody." He says, "I wanna talk to you. When you get back to New York, give me a call." I thought he was shuckin' me, ya know? So, when I got back to New York, I called and they wanted to record me. We signed a deal and went to Miami and I cut an album called 'Hard And Heavy'. I don't know if you're familiar with that (Answer: no -ed.).

HERE 'TIS: Didn't you win a Grammy for that?

SAM THE SHAM: Yeah, the liner notes. It got down to Miles Davis and I as annotators, *not* as musicians (laughter). (As musicians) I would've been *miles* behind miles! But it was the liner notes and I won out. I got a Grammy for that. I'd been nominated twice before: "Wooly Bully" for song of the year, best contemporary song and then (with) "Lil' Red Riding Hood", song of the year. "Wooly Bully" was for best new contemporary group. But that album had the Dixie Flyers, the Memphis Horns, the Sweet Inspirations. It was cookin'.

HERE 'TIS: Boy, that's a heavy line-up! Who produced it? Jerry Wexler?

SAM THE SHAM: Tom Dowd. They did an initial release 'cause things were really crazy back then and they thought I was totally nuts. And I was probably ego-tripping, somewhat. I rode my motorcycle down there from Memphis. I road my motorcycle from Memphis to Dallas to Oklahoma and then all the way back

down to Miami. And I rode by myself. I never rode in a pack. I had a chick on the back, you know. Anyway, I travelled alone and it was *hazardous* back then. But that's the way I chose to travel. Not to draw any heat and to just stay alert. I got down there and there was a lot of things goin' down in the studio, at Criteria; a lot of confusion.

Anyway, we recorded that album. In fact, we recorded a version of "Me And Bobby McGee" with Duane Allman playing slide on it. It's not hard like Janis Joplin did it. Then we heard Janis Joplin did it so Jerry Wexler says, "No, man, there ain't no need in competing." We recorded "Key To The Highway", we recorded a Boz Scaggs tune, "Sweet Release". Boy, that's a pretty tune.

HERE 'TIS: It sounds like you were into a completely different bag than the Pharaohs stuff on MGM.

SAM THE SHAM: Yeah, it was good, too. We had fun but they didn't promote it. They just did an initial release. But it was a *good* album. As a matter of fact, they used two of the tunes on the Duane (Allman) Anthology-Volume One and Two. There's one called "Star Child" and another one's called "I Know It's Too Late".

So, that's what I was referring to as far as 'Sam, Hard And Heavy' and then I went on and did other things. Then I just got tired of it and went through the drug thing and finally decided it was time for a *spiritual* change. I turned my back on Hollyweird and pointed my slant six Dodge Dart east and went to meet the sunrise. I went through other changes. I got fed up with the music 'cause, you know, I'd go to people and they'd say, "No, bring me another 'Wooly Bully'", and I was writing some serious music.

So, I just hung it up and went down to the water, down to the Gulf of Mexico, and hired-out anonymously as a deck hand on a crew boat and worked there 'til I became a Captain. Nobody knew who I'd been...

HERE 'TIS: Is that right?! I would think everybody would know who you were.

Oh that's good, no that's bad
...No, that's Phabulous!



together again for the first time!

Produced by Jerry Wexler. Mastered by Tom Dowd. © 1971 MGM Records.

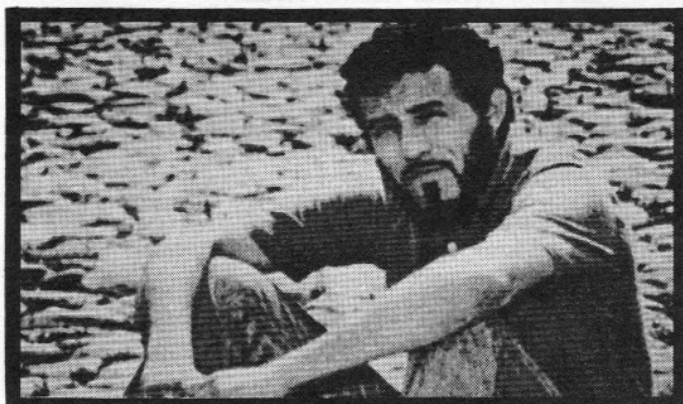


SAM THE SHAM: No, I wouldn't tell anyone...until the 'Today' Show sent a crew down to do some filming (laughter). They did, I guess, an interview and all these guys are saying, "What are these folks doin' here?" I said, "Aw, nothin'", and then they found out. And the film crew couldn't believe..."You don't know who this is?"

HERE 'TIS: How did they pick up on the story?

SAM THE SHAM: The Today Show? Well, they called around and found out. They asked if they could come down there and I said, "OK". Shortly after that, my cover was blown! But I really enjoyed that part of my life because it wasn't like honorary-this, honorary-that. They say captains are like kings; they're born, not made. And I had the respect of my crew and the people I worked with as a captain.

I have a prison ministry and I teach bible class in the prison, the federal prison, and I go down to Central America some times; third world countries as an interpreter for medical groups. They set up a field hospital and they see as many people as they can in a week. That's always exciting. I go down to *real* prisons in Mexico and there but by the grace of God go you and I. And I don't go as Sam the Sham. I just go to do what I feel the Lord would have me to do.



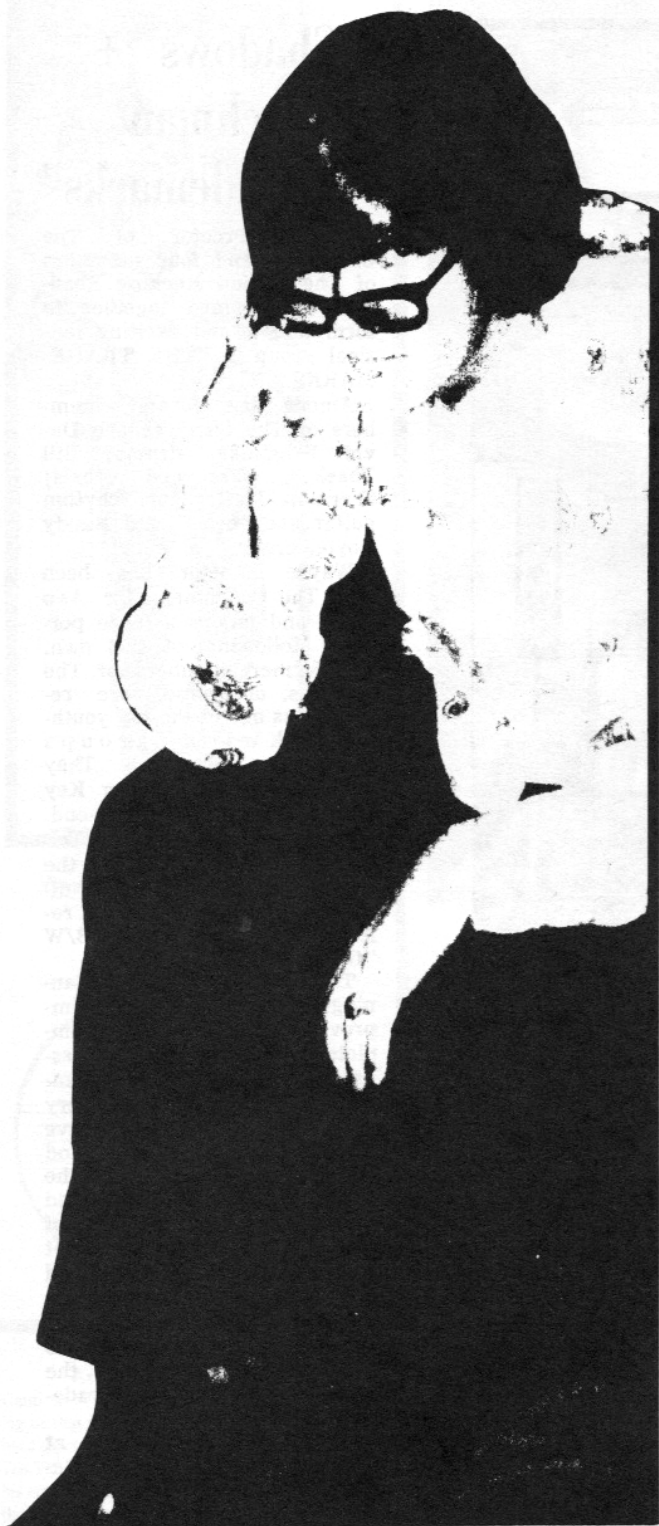
White sheep make all the money.
But guess who gets all the girls...

Black Sheep K-13747
a Woolly new single from a brand new bag by
Sam The Sham And The Pharaohs

Produced By Stan Rexter Management: Leonard Stogel & Associates, Inc. The hit duo in every clock radio from
MCM Records is a Division of Motown-Goldwyn Music Inc.



Voodoo Lounge, my ass! Rolling Stones backstage, Providence, RI - Nov. '64 (Left to right) Jagger, deejays Joe Thomas and Pat Patterson, Charlie and Brian (Photo courtesy of Pat Patterson)



The WAYNE PROCTOR Story (or: The less than definitive history of WE THE PEOPLE)

By JEFF JAREMA

Like most of the bands covered in this rag past 'n' present (Seeds, Sonics, Standells, Shadows of Knight, etc.), Florida's We The People qualify as '60s garage punk royalty. But as We The People's Wayne Proctor once told a reporter (in regard to the band's status as some kinda blue print for the Sex Pistols), "Punk? Where do they get that? We were trying to sound like the Young Rascals." (!!!)

Actually, with their clutch of snarling '66 singles like "My Brother, The Man", "Mirror Of Your Mind" and "You Burn Me Up And Down", We The People were pretty damn punky. But they also had a flair for the melodic stuff as well (not to mention the occasional nod towards styles as all over the place as country & western, psychedelia and, yep, blue-eyed R&B).

An "unsung heroes of '60s punk"-type tribute/feature might best be swung towards We The People frontman Tommy Talton. After all, he was both writer and snarl behind the band's raunchiest material. On the other hand, We The People showcased the talents of an equally proficient (if not more so) songwriter and singer (if not quite so) in Wayne Proctor.

Wayne's material, in contrast to Tommy's, lent itself to the softer, more esoteric end of the mid-sixties teenbeat spectrum. That's right; not only were Wayne's songs (with the exception of "My Brother, The Man") pretty *unpunk*, but they didn't much like the Young Rascals, either.

But Wayne was sort of a not-quite fully nurtured genius during those years, with only his youth (he was 19 at the peak of We The People's popularity) and a less than visionary Nashville based studio environment holding him back. Still in his teens, he saw his often innovative and sometimes downright quirky tunes placed with artists as diverse as Patti Drew, the Chocolate Watchband and a number of French artists that you've never heard of. Nashville squarity aside, though, the most creative outlet for his songwriting was without a doubt in the framework of his own band. For evidence, look no further than Wayne's middle eastern-flavoured "In The Past" as testimonial to We The People's confidence in the studio, working with his most adventurous pop-anchored arrangement.

Wayne's story begins in Leesburg, Florida (in the central portion of the state & 'bout 40 miles from Orlando), where he began playing guitar semi-professionally at age 14 with the Coachmen. In the Fall of '64 (at age 17, for those who are keeping track), he jumped ship to merge with 4/5 of the Nation Rocking Shadows (Note: Their "Anesthesia" is cited by Jeff Lemlich in his definitive Florida punk tome 'Savage Lost' as "one of the greatest instrumentals ever recorded") as the Trademarks.

The Trademarks played around the Leesburg/Winter Park/Orlando area, cut four sloppy demos at Criteria Studios in Miami (including a Ray Charles cover and, more importantly, three great Proctor originals) and by early '65, landed an "exclusive" recording contract with the Arlingwood label in Jacksonville. "Don't Say You Love Me, Too", rearranged from the Criteria session (with less crude but inferior results), was a decent mid tempo rocker that didn't quite suggest the potential of this budding writer or much of a future for the Trademarks for that matter, either.

The most significant event in the Trademarks brief career was in their eventual move to management under Ron Dillman. Dillman, by trade a writer for The Orlando Sentinel, was at the time also managing a Winter Park combo the Offbeats (with a great Mersey-ish 45 in "Double Trouble"/"She Lied") featuring future We The People members Tommy Talton, David Duff and Tom Wynn. "I remember Ron Dillman", recalls Wayne. "He was about a 300 pound fellow. He managed the Offbeats and somehow the Trademarks also got hooked up with him. The Offbeats were kinda goin' nowhere and the Trademarks were kinda goin' nowhere. He suggested that we get together and practice a little bit and that's how (We The People) happened."

We The People, initially comprised of the Offbeats' Tommy Talton (lead & rhythm guitar/bass/vocals), David Duff (rhythm guitar/bass/vocals) and Tom Wynn (drums) plus Wayne (lead & rhythm guitar/bass/vocals) and Randy Boyte (organ/electric piano/vocals) from the Trademarks, formed in the latter half of 1965.

Explains Wayne: "I think we got together in Orlando for the first time and after that we practiced about every night and it became a major job. We practiced in, like, an auto parts and truck warehouse with fan belts and everything hanging all over the ceiling; hanging in our faces. We just kinda pushed everything aside, lined up all of the equipment and pointed out toward the front door. We had the police and everybody comin' over there to try to quiet us down."

Under Dillman's supervision, one of We The People's first moves -- curiously enough -- was releasing a single. Recorded at Criteria and issued on Dillman's Hotline label, "My Brother, The Man" was a heavily Kinks-inspired punker and an impressive debut. Wayne, though, has a decidedly lower opinion of the track: "That was done purely as a joke. It was a take off on 'You Really Got Me'. We never had *any* words to the song and everytime we did it, I kinda threw them together; made 'em up as I went. The song was intended to make no sense whatsoever. The one that came out on Hotline, I didn't like in particular. The one on the CD (Sundazed's 'Psychedelic Microdots-Vol. 1 -ed.), I always did like that one better." Trivia: According to Wayne, the song's title was inspired by the short-lived TV series, "My Mother, The Car"!



TRADEMARKS

Left to right: Bill Thacker, Wayne Proctor, Sherman McGregor. Back Row, left to right: David Friedman, Randy Boyte.



TRADEMARKS LTD

4 Shadows + 1 Coachman = "Trademarks"

Wayne Proctor of The Coachmen and four members of The Nation Rocking Shadows have joined together to form a new and exciting musical group in "THE TRADEMARKS."

Among the former members of The Shadows are David Friedman, drums; Bill Thacker, bass and vocals; Sherman McGregor, rhythm guitar and vocals; and Randy Boyte, organ.

Wayne Proctor has been with The Coachmen for two years and enjoys a large personal following of his own. The former members of The Shadows, of course, are regarded as one of the top youthful rock-and-roll groups throughout Florida. They have just returned from Key West, this past week-end, where a record turnout at The Elks' Teen Club enjoyed the surfing and inter-planetary dimensions, of their record release of "Anesthesia" B/W "Going Down."

The Trademarks are planning to incorporate many improved sounds with a completely new breathtaking presentation. The former members of The Shadows are very grateful and honored to have Wayne Proctor join them and feel this will enhance the overall performance and sounds. Steve Duncan of Clermont will travel and act as Equipment Manager and Elmer L. Watson, former Business Manager of The Nation Rocking Shadows has been engaged to act in the same capacity for The Trademarks.

Following the Tavares at Clermont football game October 16th, The Trademarks will be appearing at The Highlander Hut. On October 31st, the Jr. Woman's Club of Clermont has engaged the Trademarks to appear at a special Halloween Costume Dance to be held at The Highlander Hut. The Trademarks cordially invite all their friends to join them there.

South Lake Press October 15, 1964



Wayne Proctor, C. 1964



Sentinel Photo by Ronnie Dillman

The Off-Beets

The popular combo, The Off-Beets, will appear in the Stage Center production, "Beach Party — USA," 8 p.m. Sept. 2 at Municipal Auditorium for the benefit of Orlando Youth Center. Jim Robertson, seated, plays bass. Standing, left to right, are David Duff, vocalist, Tom Wynn, drums, and Tom Talton, guitar.

As for the song's unjustly overlooked B-side, David Duff's "Proceed With Caution": "I played bass on that and David sang. I can remember the engineer telling us that it was one of the best bass-drum runs he'd ever heard. It was kind of a hard driving, clean, choppy song." The first of several points of confusion in the We The People story is that Wayne has indicated that it was not Tom Wynn but his replacement, Lee Ferguson (from Leesburg, incidentally) who played drums on the Hotline single. Elsewhere, it's been alluded to in print that Wynn was sacked after the session. Editor's opinion: Who gives a shit?

Local sales received a boost from Dillman's radio connections and the band's now-frequent appearances at the Orlando Youth Center. "If you knew what the Orlando Youth Center looked like, you'd think it was pretty impressive. The acoustics were great and it had a great big, huge dance floor. I had been there with quite a lot of other bands but when we played, it seemed like nobody danced. They all just kinda stood up and crowded around the stage. We were being advertised on the local radio stations with our first record and everybody thought, 'Wow, one of our bands has made it.'"

As for the local climb of "My Brother, The Man", sez Wayne: "We sold it at gigs. Dillman had some connections in Orlando and he took it to the music stores. And it got on the radio. There was a D.J. named Bill Vermillion (at WLOF). He was a D.J. with a goatee and we called him 'the weird beard'. He wrote

a column for The Orlando Sentinel and he would build us up in it; would play us on the radio. Just about every recording we made got on the local charts." By March of '66, "My Brother, The Man" was firmly planted in the Top 10 at both WLOF and its local competition, WHOO, an indication of possible big things to come.

The band's next studio session, in Miami again (or Tampa, as Wayne recalls), resulted in the phenomenal "Mirror Of Your Mind". Truly one of the most amazing performances ever waxed (with its drooling harp, distorted beyond belief fuzztone, an electric piano that sounds as if it's being pounded with a sledgehammer, thunderous drum rolls and one of the *baddest* vocals of all time courtesy Tommy Talton), it was issued in June '66, this time on the nationally-distributed (which might be stretching things a bit) Challenge label.

The Challenge deal was as a result of Dillman's attempts at shopping the band to the various record labels and publishers along Music Row in Nashville. It was Tony Moon, on a hot streak at the time with the Vogues, who eventually snatched up We The People, signing 'em to both production and publishing deals with his company. It was through this production deal that the band's masters were farmed out to Challenge (and later, RCA).

Moon and Challenge also had pull with radio in Nashville and "Mirror Of Your Mind", effortlessly top ten in Orlando already, was soon charting big in, of

all places, the country music capitol. "They built us up considerably (on the air) so when we came to Nashville, everybody thought we were stars." Another outpost of We The People-mania was Paducah, Kentucky, one of three cities that has been cited by ex-band members as where they enjoyed their greatest triumph, a legendary show where between 5000-10,000 teens showed up at a shopping mall parking lot to watch the five long hairs rock out atop a flatbed truck.

Wayne himself recalls Nashville as the location of this event and in speaking recently with Randy Boyte, I'm now told it was a Toys For Tots benefit in Louisville, Kentucky. Phew! Anyhow, Wayne remembers that "seeing those people down in the front, it was like watching somebody react to the Beatles. I knew we were on our way."

The next single on Challenge, "He Doesn't Go About It Right", was cut this go 'round under Tony Moon's supervision in Nashville. In a break from the punk of the previous two records, "He Doesn't Go About It Right" found Tom Talton spinning witty social commentary alongside an electric C&W arrangement. It's a good record (a *great* record in my estimation and one of my faves from the band) but obviously not sharing in the red hot intensity of its predecessor.

As for the weird "water"-like effect on this track (reminiscent of the Yardbirds' "Hot House Of Omagarshid"), Wayne elaborates: "On 'He Doesn't Go About It Right', when we were practicing in Leesburg in the warehouse, we were trying to find a weird sound for the song. So Randy walks back behind a buncha boxes and pulls out a piece of sheet metal that was about 3 ft. by 3 ft. and started popping it back 'n' forth. The sound seemed to fit in so we carted that piece of sheet metal from the warehouse to Nashville. Everywhere we went, it went right along with our instruments."

"He Doesn't Go About It Right" was a fairly significant departure from the high energy We The People sound. It's flip side, "You Burn Me Up And Down", however, is nearly the equal of "Mirror Of Your Mind"; a positively murderous, sexed-up punker from Talton.

How We The People achieved such a full sound on their recordings might best be explained by their no-nonsense equipment set-up which leaned towards Fender guitars (for Talton and Duff), a Hammond B-3 (upgraded from an M-3) and homemade speaker columns. Wayne, whose six-string of choice was a Gretsch Country Gentleman, describes his gear as follows: "I played out of a homemade speaker cabinet that stood up and looked like a Vox. Randy Boyte's dad built this cabinet, with two 15" speakers in it. This cabinet stood about five feet off the ground and had a Fender amp sitting on top of it. It didn't take long to blow those speakers and so I had a natural fuzztone."

At one point, the band even turned down a cheesy but nonetheless attractive endorsement offer. "There was a musical instrument company called Mosrite. The (record label) people and Tony Moon said, 'OK guys, we've got a deal for you. Here it is', and they brought us into a room and they had all these new amplifiers and brand new guitars and they all looked *just* alike. Everything looked like it had come right off the Dave Clark Five or the Ventures. They said, 'This is the deal. All of this stuff is yours at no charge, whatever you need. All you have to do is play it.'"

"David looked at me and -- David was kinda the cynic -- he said, 'Aw man, I don't wanna play that stuff.' We turned down the whole thing. We could've gotten, probably, a whole lot of publicity. We probably would've been in all the magazines. But I couldn't have given up my Country Gentleman. Talton would've had to've given up his Fender Strat. Duff (when not playing a Fender bass -ed.) had a blond Gibson; kind of a jazz/Charlie Byrd-type Gibson. And Randy would have had to give up his Hammond B-3 organ and his Roland piano. When we walked out, those guys, the producer and everybody, were just standing there shaking their heads. They couldn't believe it."

We The People released a third Challenge single in December '66. The plug side, "St. John's Shop", was a wistful ditty written by Wayne and sung understatedly by, of all people, Tommy Talton. The subject matter of the lyrics was drawn from a real life character, according to Wayne: "This song

Cash Box—June 11, 1966

Moon Signs We The People To Exclusive Prod. Pact

NASHVILLE—Tony Moon, professional manager of the Barmour pubbery, has just signed a new recording group, We The People, to an exclusive production pact. The group's first outing under Moon is a Challenge deck called "Mirror Of Your Mind" b/w "(You Are) The Color Of Love," both sides of which are Barmour tunes.

Moon also has an exclusive production pact with the Vogues, who are currently zooming with their latest Co&Ce outing, "Land Of Milk And Honey."



National Teen Tempo

The, "We The People," rock-and-roll group from Central Florida will start a nationwide tour soon. They have two hit records, 'My Brother the Man,' and, 'Mirror Of Your Mind,' which is 16 on the top 40. Their first stop will be Nashville to record a platter to be called, 'In The Past.' Left to right are David

Duff, Winter Park, rhythm guitar; Randy Boyte, Winter Park, leader; Wayne Proctor, Leesburg, lead guitar and song writer; Tommy Talton, Orlando, bass and song writer; and Lee Furgeson, Leesburg, drums. (Lake-Sentinel Photo by Collins)



W H O O

★ ALL AMERICAN SURVEY ★

H
I
T
L
I

1. BANG BANG
2. WALKIN' THE DOG
3. I CONFESS
4. SECRET AGENT MAN
5. SWEET PEA
6. TIME WON'T LET ME BE
7. MY BROTHER THE MAN

CHER
JERRY PALMER
NEW COLONY SIX
JOHNNY RIVERS
TOMMY ROE
OUTSIDERS
WE THE PEOPLE
YOUNG PARASOLS

WLOP 95 Channel ORLANDO

•FUNDERFUL FORTY• ACTION SURVEY

FOR WEEK OF DECEMBER 17 - DECEMBER 23, 1966

- | | |
|---|--|
| 1. SNOOPY VS. THE RED BARON ROYAL GUARDSMEN | 21. Seven O'Clock News Simon & Garfunkel |
| 2. Wild Angels Theme Davie Allen | 22. Love's The Thing Smoke Rings |
| 3. Winchester Cathedral New Vaudeville Band | 23. East West Hermans Hermits |
| 4. I'm A Believer Monkees | 24. Peace Of Mind Count Five |
| 5. That's When Happiness Began Montanas | 25. Place In The Sun Stevie Wonder |
| 6. Johnny Ander Gayle Hanes | 26. The Witch Sonics |
| 7. I've Got A Feeling Terry Mellich | 27. I'm Gonna Do It To You Birdwatchers |
| 8. I've Got A Feeling The People | 28. Happenings Ten Years Time Ago Yardbirds |
| 9. Born Free Roger Williams | 29. We Ain't Got Nothing Yet Blues Magoos |
| 10. Mellow Yellow Donovan | 30. Questions & Answers The In Crowd |
| 11. Get Out Of My Life Little Willie | 31. Sugar Town Nancy Sinatra |
| 12. Good Thing/Unsettled Man Paul Revere | 32. Blue Autumn Bobby Goldboro |
| 13. I Wanna Be Free (album) Monkees | 33. Lucky Lady Stutz Bearcat |
| 14. She Moves Me The "E" Types | 34. Wish Me A Rainbow Gunther Kallman Chorus |
| 15. Good Vibrations Beach Boys | 35. 98.6 Keith |
| 16. Comin' On Strong Brenda Lee | 36. Blues Theme Hogs |
| 17. Single Girl Sandy Posey | 37. Tell It Like It Is Aaron Neville |
| 18. Young Ronny & The Daytonas | 38. Green Green Grass Of Home Tom Jones |
| 19. Have You Ever Loved Somebody Searchers | 39. I Had Too Much To Dream Electric Prunes |
| 20. There's Got To Be A Word The Innocence | 40. Hard Lovin' Loser Judy Collins |

•FUNDERFUL FORTY• ACTION SURVEY

FOR WEEK OF JULY 23 - JULY 29

1. WIFE OUT SURPARIS
2. Wild Thing Troggs
3. If You Gotta Go, Go Now Lynne & Cybelle
4. I Know Illusions
5. Sweet Dreams Tommy McLain
6. I'm Gonna Lie Sam The Sham
7. Melody For An Unknown Girl The Unknowns
8. See You In September Happenings
9. Summer In The City Lovin' Spoonful
10. Lady Jane Rolling Stones
11. Sunny Bobby Habb
12. Over Under Sideways Down Yardbirds
13. Hunky Dandy Tommy James & The Shondells
14. Sometimes Good Guys Don't Wear White Standells
15. Let's Red Riding Hood The Shams
16. Happy Steve Alaimo
17. You Wouldn't Listen Ideas Of March
18. This Door Swings Both Ways Hermans Hermits
19. I Saw Her Again The Mamas & The Papas
20. The Work Song Herb Alpert's Tijuana Brass

•FUNDERFUL FORTY• ACTION SURVEY

FOR WEEK OF OCTOBER 1 - OCTOBER 7

1. 96 TEARS ? AND THE MYSTERIONS
2. Cherish The Association
3. Last Train To Clarksville Monkees
4. I Can Make It With You Four Seco Singers
5. Ain't Gonna Lie Keith
6. Melody For An Unknown Girl The Unknowns
7. 7 & 7 Is Love
8. Pollyanna Classics
9. Five Piper Dynastones
10. You Can't Hurry Love Supremes
11. He Doesn't Go About It Right We The People
12. Four Side Of Love Johnny Rivers
13. Little Man Sonny & Cher
14. Last Time Around Del-Vetts
15. Diane, Diane Ronny & The Daytonas
16. Psychotic Reaction Count Five
17. Woman Of The World Gentrys
18. Cherry Cherry Neil Diamond
19. We Can't Go On This Way Teddy & The Pandas
20. Don't Play With Me The 3rd Evolution

was written about a friend of mine in high school, to whom the 'lovelorn' came to for advice and encouragement. His name was Clark Taylor, but was known as 'St. John'. The song stormed up the charts in Central Florida, becoming the band's biggest hit yet at home and reaching number two in Orlando.

Though his songwriting output with We The People indicated Wayne had a firm grasp on penning diverse, catchy material, none of the songs that preceded it really hinted at the brilliance of "In The Past" (the flip of "St. John's Shop"). If it's undeniable melody didn't quite outstrip the great, truly haunting "(You Are The) Color Of Love" (the Wayne-penned B-side of "Mirror Of Your Mind"), the song was bolstered with a magnificent, exotic middle eastern sound provided by Wayne and played on an obscure stringed instrument named by him as the octachord.

As Wayne explains, "It's a little bit longer than a mandolin. I bought it for five bucks from a guy, out of his attic. His grandfather had made about 50 of 'em. It didn't have a pickup or anything, so I went and put an electric pickup on it. I couldn't find any strings to fit it so I ended up having to buy two sets of banjo strings. It's an eight-string instrument and it was tuned like a regular guitar. I ran it through my big amp with two 15" speakers that were blown and turned some reverb on it, and that's where you get that sound (on 'In The Past')."

As the new year rolled in, changes also began to take place within the band...namely the departure of Wayne Proctor. In Alec Paleo's liner notes to the recent 'I Turned Into A Helium Balloon' CD compilation of mid-sixties Challenge Records punk 'n' psych, he points out that Wayne left the group after he "fell out" with the other guys in the band. Not to level a cheap shot at Paleo (whose liner notes and fanzine writing are without exception *always* recommended), but Wayne was understandably pissed off when he read this assessment recently (which was most likely drawn from the recollections of David Duff). Here's his version of what happened:

"The real reason was that the Vietnam War was breathing down our throats. I was in Leesburg when I got my first draft notice to come in for a physical. I knew what it was and I didn't open it. All the guys in the band got together and said, 'We gotta get outta here.' So we took off and moved to Nashville. My mother sent the notice back to 'em and forwarded it to Nashville. It took about three months for it to get processed and sent to Nashville. When it got to Nashville, I knew what it was so we packed up and headed back to Florida. I ran from that notice for about six months and finally I ended up getting a threatening letter that if I didn't show up, they were gonna come and get me, basically.

"I avoided the draft but this kinda pressure was on me for quite awhile. And finally it became more like a job and we felt like we were at a dead end. I wasn't getting along with our manager too well. A lot of the money we were making, we were just dishing it over to Dillman. We were young and trusted everything and everybody, so we just handed over everything we had, just about.

"Just a lot of things added up. I broke the news to 'em one night in Leesburg where we were doing a practice session. It was a pretty sad time. We'd come a long way at that point."

We The People carried on. Still signed to a production deal with Tony Moon, they moved to RCA for three singles (including at least one additional masterpiece, "When I Arrive", issued as a B-side in early 1968). Wayne Proctor wrote and produced both sides of a single for a Leesburg-based combo, the Kolor Korporation, in 1967 but either offering paled in comparison to his earlier achievements with We The People.

In recent years, We The People have been the subject of numerous reissues, both on vinyl and compact disc. Domestically, the best place to start is with Sundazed's 'Psychedelic Microdots-Vol. 1', which includes choice Challenge sides *from the masters* plus five excellent unreleased tracks. The standouts, excluding Tommy Talton's garage band anthem "Too Much Noise", belong to Wayne. Besides a killer recut of "My Brother, The Man", this set also includes yet another octachord-drenched raga workout, "Half Of Wednesday", that if not arrangement-wise such a close cousin to "In The Past", certainly would've warranted release in it's day.

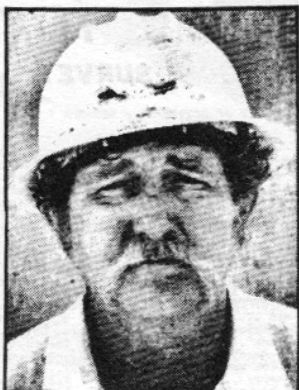
Since the Sundazed release, two additional unreleased We The People tracks have surfaced, this time on the aforementioned 'Helium Balloon' CD (issued by Big Beat in the UK). "Alfred, What Kind Of Man Are You" is Wayne at his quirkiest, telling the tale of a friend who won't stand up to his lady. Challenge doubtlessly didn't know what to make of this one, hence it's fate all these years. "Beginning Of The End", again from Wayne, is altogether snappier with a sharp chorus that alone could've gotten this one on the charts. Just further proof of this young man's talent. (Incidentally, just prior to leaving We The People, Wayne and the band piled into Bradley's Barn in Nashville to record one of his new tunes, "Love Wears Black (None)". Recorded under the alias of Fresh Air, the string-laden ballad was, according to Wayne, "About a guy who fell in love with a nun. The record company thought it was a bit risqué." It was never released).

Today, Wayne resides in South Carolina. Though he occasionally gets in touch with most of the guys from We The People, he says it's been a long time since he's heard from Tommy Talton (who, as rumor has it, is still playing in bands, possibly in the Daytona, Florida area). He gets together once a year in Leesburg with the Kolor Korporation, playing reunions. He adds that he'd "love" to hear from you readers (except, I imagine, the two or three *real* disturbed ones; you know who you are!). Here's his address:

Wayne Proctor
P.O. Box 8002
Anderson, SC 29622



We The People in the '60s: Talton (from left), Ferguson, Duff, Boyte and Proctor.



Band members today: Ferguson (from left), Duff, Boyte and Proctor.

The Sands:

Reelin' 'n' Rockin' in Raleigh, NC

By Jeff Jarema

When ya read these stories about the great mid-sixties American bands and how they were raising hell, having a blast and at the same time paving the way for so much of what we take for granted today, it seems damn easy to conclude that the years 1965-67 were a magical time. On the other hand, I can't tell you how bored I get reading article after article on bands from this same exalted period who never accomplished anything more than cutting one cool but inept local single before rejoining their square peers or slipping into some pathetic life-long attempt at making it as a musician (of course, with their operation based out of their parents' house!).

See, I go to a square job five days a week, ten hours a day (and knock on wood for that, I guess), so on my free time I sure as hell don't wanna read or hear about somebody else's boring existence; no fuckin' way! Take the Jerry McGeorge interview last issue: Now those Shadows of Knight, they had one colorful story. It's the guys who mistakenly think they've got nine lives and are behaving accordingly are who I wanna read about in these articles. Like I said last issue, I don't give a shit about some stupid band from Bumfuck, South Dakota and how they once got to open for the Fabulous Flippers.

Now the music is another matter. Take those 'TGL Records Story' CDs that were recently issued. This was a small time label located somewhere in Iowa (Iowa!) who managed to record a lot of local/regional bands. A lot of it was garbage, much of it just mediocre, but then some of it was really great, as well (see review elsewhere in mag). I didn't even bother reading the individual band profiles in the CD liner notes to this series, 'cause all these bands have the same story, anyway (hell, most of 'em *sound* exactly alike as well, which is the real strength of this or any '60s garage comp).

I bring up these IGL CDs 'cause in a similar move, I made a grand attempt a couple of months ago to A) track down as many ex-members of '60s teen bands from my hometown of Raleigh, NC as possible and B) to find out what happened to the master tapes to a similarly unheralded and insignificant regional label, Raleigh's JCP Records. To make a long story short, the scene here was not great; dominated by white soul bands (playing the numero uno style of the day, "beach music") and very little British influence. A lead from



one guy, Larry Butterton of the Sands ("Mr. You're A Better Man Than I", on 'Tobacco A Go Go'), brought me into contact with the engineer for JCP who, word had it, had stored all the studio tapes. Unfortunately, according to the engineer, this tip was erroneous and the tapes had been tossed years earlier.

But of the dozens of folks I talked to during this blaze of research, and despite the disappointment of the JCP lead falling through, I couldn't get outta my mind what an impression Larry Butterton's story left with me. Here was a guy growing up in the most socially unprogressive corner of the country, flipping out completely over the Rolling Stones on TV and just one year later, in 1965, actually getting to meet 'em! (Definitely see accompanying story). While his band the Sands had a particularly (and typically) unspectacular recording career, with a sole 45 on JCP to their credit, their story was unquestionably worth looking into 'cause it shed a lot of light on how



completely different the South was, musically and sociologically, from the rest of the country in the mid-sixties.

Larry Butterson's story begins in Richmond, Virginia. It was there that he bought as many Elvis records as he could get his hands on and by bugging his dad to take him, got to witness his first concert; Sam Cooke and Jerry Butler at the Richmond Mosque. His dad moved the family to Raleigh, North Carolina in '63 and by the following year, Larry was attending Broughton High School (Pete Maravich was playing ball there around this time). It was at Broughton that Larry met up with another sophomore, Steve Gaj, who just so happened to own an electric guitar.

According to Larry, "Steve was a great lead guitar player. He had a (Gibson) SG Standard and he would practice all the time." Gaj had also recently moved to the Capitol City, having grown up in Alabama. "Steve came from Alabama and he was listening to Jimmy Reed and Muddy Waters and he turned me on to that stuff." Gaj explains further: "I heard a lot of John Lee Hooker, 'Boom Boom' and 'Boogie Chillun'. I heard the Bobby Womack version of 'It's All Over Now'. Bo Diddley and Chuck Berry and a lot of people like that were played on the radio down there which was odd 'cause they had the riots, the racial riots, not too long before that and yet they continued to play really good black music on the radio, in Birmingham."

Unfortunately, both were soon to discover Raleigh wasn't nearly as hip. "In 1965, Raleigh was a very, very conservative area", sez Larry. "It was the sixties and the Beatles were popular but the music scene was still very much 'beach music' (Ed. note: For those of you living outside of the Carolinas, 'beach music' is a regional phenomenon where southern whites go wild for soul music; the more watered-down, the better, incidentally); not necessarily R&B, but 'beach music'."

Larry and Steve's interests, specifically their love for the music of the Rolling Stones, seemed to clash right away with the more acceptable sound reverberating from the local radio and swallowed hook, line 'n' sinker by the local squares. "It was 'Old Raleigh' music for that clique of people who had been here forever and they knew they were gonna run everything so they didn't need much; they didn't need anything new. When they heard something new, they'd just like throw a rock at it. They already had the kind of music they wanted and had for years; the Tams, Maurice Williams & the Zodiacs, the Embers", Steve explains.

Chimes in Larry, "The Embers...they were this great big popular band but we never could stand them! They represented all the things we disliked. It wasn't just the music. The (beach) bands aren't necessarily bad, it's just the mentality. And if you tried to do anything different; if we wore any different type clothes, these guys would hassle us. I remember people would hassle us all the time just 'cause we were doing something different. We weren't trying to stick it in their face. But it was that scene with their blinders on. They could never see past anything else."



THE SANDS COMBO SONG BOOK

ROLLING STONES

Satisfaction
Empty Heart
What a Shame
Last Time
Susie Q
Around & Around
It's All Over Now
Hitch Hike
Mercy Mercy
Not Fade Away
Walkin the Dog
Get Off My Cloud
Route 66
Paint It Black
19th Nervous Breakdown
Grown Up All Wrong

Slow

Heart of Stone
Play with Fire
Time
Tell Me
As Tears Go By
Under the Boardwalk
If You Need Me

THE ANIMALS

We Gotta Get Out
of this Place
I'm Crying
Boom Boom
It's My Life
Don't Bring Me Down

THE YARDBIRDS

For Your Love
Heart Full of Soul
Better Man Than I
Evil Hearted You

KINKS

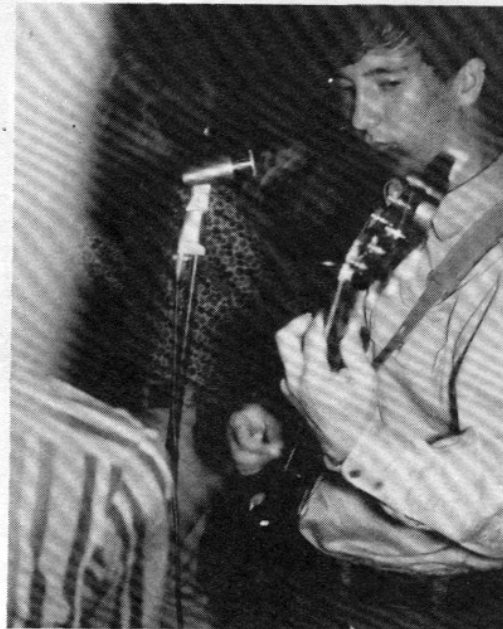
Tired of Waiting
All day & All Night
You Really Got Me
Who'll Be the Next Hey Joe
in Line
Well-Respected Man

BYRDS

Mr. Tamborine Man
All I Really want
To Do

EMBERS

Stand by Me
Double Shot



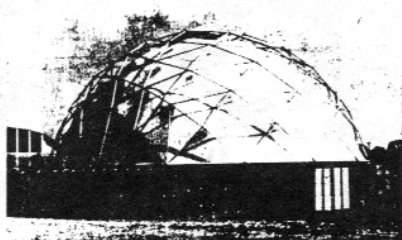
MISCELLANEOUS

Johnny B. Goode
High Heel Sneakers
Twist & Shout
Gloria
What'd I Say
Money
I Want You To Be Mine
Still In Love with You Baby
Scratchy
Roll Over Beethoven
Wild Angels Theme
Are You a Boy
Little Things
Dirty Water
MoJo Working
Just a Little
Don't Let The Sun Catch You Crying
LITTLE LATE LATE LATE
Louie, Louie

(Top) Lead singer Larry Butterson exhibits concern as angry football player/Embers roadie threatens his life

(Right) Steve Gaj plays da blues

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The Kays - The Sands - The Sabres
The Nomads - The Majestics
The Rogues - The Vigilantes
Admission 50 cents Per Show

The Rolling Stones, of course, represented something altogether different for Larry: "They lived their own lifestyle and we *really* liked that. Raleigh in '65, if you went to school with your hair touching the top of your ears, you would've been kicked out. You couldn't wear jeans, girls only wore dresses. And t-shirts...that was unheard of; that was something you went to bed in or you wore at the beach. You couldn't get away with any of that and yet, these guys were living like they wanted to and not even necessarily rebelling."

Larry and Steve were sufficiently inspired by the Stones ("Steve had the first Stones album and we listened to it over and over and we just took it from there") to form their own group, the Sands, in 1965. The line-up consisted of Butterson (lead vocals, harmonica), Gaj (lead guitar, vocals), Chuck Spain (rhythm guitar, vocals), and Tom Jones (bass; not the Welsh singer, as band photos make apparent). Jones, a student at NC State, was considered pretty being that he was 19 years old. Otherwise, the average age in the band was 16.

A Sands song list from this period shows they knew a good amount of the Stones repertoire and this mania spread to the group's image. "One thing that knocked us out about the Stones", sez Larry, "Is that they didn't dress alike. They just wore onstage their street clothes. So, we did that, too! We purposely did not want to go the way the other bands went."

Besides the Stones, the Sands were also big fans of other British acts like the Animals, Hollies and Yardbirds, despite the fact, according to Larry, that local AM station WKIX "didn't play a lot of English rock, except the Beatles and Stones." On the Yardbirds, Larry explains, "They weren't popular at all, except maybe 'For Your Love' as a single. And we picked up on them right away." This is obvious as by the following year, the Sands had recorded a cover of the Y-birds' "Mr. You're A Better Man Than I" on semi-legendary local label, JCP Records.

As for the session(s) for JCP, Larry tells the story: "JCP was Jimmy Capps Productions. Jimmy Capps was a late-night DJ on WKIX. Now, WKIX was the *only* station I know of around here that played rock 'n' roll -- that is, pop music; AM-Top 40. Through KIX radio, we got up with him and he had a record studio and that studio was what is now the kitchen of the Rathskellar Restaurant on Hillsborough Street. I was *almost* seventeen -- maybe seventeen -- when we cut that record. We cut a lot of sides and those tapes still exist somewhere."

As for the JCP operation, Steve recalls of the studio, "It had a little studio that was about 12 X 12 (ft.). It had egg crates all up top the walls and it had a window into the sound room. It really wasn't that big. The whole thing was about 12 X 18. It was small." He adds, "We got a great sound out of my amplifier. I had a Twin Reverb and we plugged in...you could take the plug of the speakers out of the main speakers and put it into the auxiliary speakers and you'd get some sort of strange, fuzzy-type sound. We plugged it in there and they recorded that and it sounded really good. It sounded sort of like a fuzztone with echo."

The Sands, as a log of their jobs in '66 suggests, were getting a lot of work, including high school "open houses", YMCA and Country Club teen dances, appearances at Garner, NC teen meeting spot the Purple Goat (!), and, coolest of all, opening for the Sam the Sham & the Pharoahs show at Memorial Auditorium (with the Swingin' Medallions and the Gants)! Besides front row seats at the Stones '65 appearance at Reynolds Coliseum (see adjoining article), Larry (and probably Steve, as well) saw every major touring act that came through Raleigh in the mid-sixties including the Beach Boys, Righteous Brothers (I know; I don't care either), Gene Pitney (with opening act the Easybeats), the Hullabaloes and James Brown.

In retrospect one of the most ridiculous sounding events the Sands played, though in truth totally representative of the social climate in Raleigh at the time, was a pro-Vietnam War rally at, where else, the Embers Club. The band was at the same time going through typical internal problems, as Larry tells it: "There was a lot of tension in the band. Steve and I wanted to go one way and the other guys...they were nice guys and they were good friends but they were just passionless." Steve adds, "Well, they *liked* playing the Embers (beach music) Club. That's where they wanted to play." By February '67, the Sands, in their original line-up, were history. The other guys carried on the name as a beach music horn band!

Larry and Steve both attended UNC-Wilmington in the Fall of '67, a town that according to Butterson, was even more conservative than Raleigh. Nonetheless, they formed a new band (unfortunately titled A Full Dish; maybe they shouldn't've relinquished the Sands' name so quick!), grew their hair out and mixed up cool, obscure stuff like "So Sad About Us" by the Who with more popular material by the Doors and Hendrix. "That was a good band", recalls Larry. "We didn't have *any* money. We had to scrape for microphones and equipment. We had a drummer who played four times as loud as he could have and we had little fist fights in the band. But that was a very good band working in a very oppressive atmosphere."

Steve also thought a lot of this band: "We had a lot of good people in that group. We had two, three *really* good singers and the guy was a good drummer -- he was loud -- and the rhythm guitarist had a real 'feel'. He was a one of a kind talent." The band folded in the Spring of '68 due to pressure from school, the draft and parents; again, pretty typical of the time. Larry also feels the band lacked the confidence to overcome the various pressures they were facing and take the band to the next step. "It was just the matter of, 'Can we do this? Naw!' He then points out, 'But we never realized that all these other bands like the Byrds and the Beatles...when they started, they were just people, too.'"

"We were the Beatles and just didn't know", concludes Steve.



(Above) Sands combo with bonus organ player (3rd from right), 1966
(Right) Typical live work 'n' wages

48. Class of 1966 Party	70.00
49. Wildwood Country Club	75.00
50. Angier Teen Club	25.00
51. Raleigh Country Club	75.00
52. Sam the Sham Show	25.00
53. WKIX Record Hop	75.00
54. Purple Goat	50.00

summit meeting of the gods! the stones meet the sands November 10th, 1965

By November 1965, the Rolling Stones were tremendously popular in America. At the time, coming off the back-to-back mega-success of "Satisfaction" and "Get Off Of My Cloud", they were selling out large arenas in every major U.S. city. So, why in the world did they include Raleigh, North Carolina, a complete nothing of a concert market in those days, as one of the dates on their Fall '65 Tour? Once they hit town, the Stones were probably wondering this as well.

Two guys who weren't complaining though were Larry Butterson and Steve Gaj, lead singer and lead guitarist, respectively, of Raleigh's most anglophilic garage combo, the Sands. What follows is the story of how two Stones-crazy 16-year olds got to meet their heroes back when the Stones weren't too much older than that themselves!

Larry: The Stones were coming to Raleigh. We had to go see 'em and get front row tickets.

We played a gig at the only Holiday Inn in town which was on U.S. 1 North and somebody told us they were gonna stay there. So, the day of the concert, November 10th, 1965, I drove my dad's car to school which was a big deal and I remember we went out to the Holiday Inn but we couldn't get anywhere; couldn't find out any information so we drove to the airport. And Steve's dad worked at the airport so I parked the car and Steve and whoever else was with us went in.

Steve: I went to see my dad and he was a Federal Aviation investigator and he said the official car from the airport was gonna have to meet that plane or inspect it or something, when it landed. He said we could ride out in that car to meet the plane and we said, "That's GREAT! That's GREAT!"

Larry: You've gotta remember Raleigh-Durham Airport was *dirty* back then. We said, "We get to meet 'em!!! We get to meet 'em!!!", and we rode out in a '62 Chevrolet station wagon. I'll never forget it and the guy says, "Alright, you sit here and don't get out of the car until the plane comes in." So, we're sitting there and a '65 black Buick Riviera pulls up behind us and Charlie Brown, the local DJ (see editorial in HT#6 -ed.) gets out...Eddie Weiss. That's OK. We knew him.

Steve: We had played on shows that he emceed and he knew us.

Larry: And on the passenger side, Keith Richard got out and we just went, "WAAAGH! I can't stand it!" So, we got out and kinda ran over to him, shook his hand, and he was very nice; a pleasant guy. I kept looking at his hair; "Look at it, it's down to *here*!" But we started talking about music and guitars and on and on. After we got past the fact that we were actually talking to one of the Rolling Stones, we talked for about thirty minutes about the South and where they were and where they'd been and I didn't know this until recently, but the day before - November 9th, 1965 - was the day of the big New York City black-out. All the electricity went out in New York City and they sat around the night before with Dylan and played guitar and smoked hash and all this kinda stuff which we knew nothing about and they had had this big jam session with Dylan in a hotel room *hours* before we met them.

But we were talking and, back then they had quit making Gibson Les Paul's. I worked part-time at a music store in Downtown Raleigh, Poole's Music, and they had a Gibson Les Paul *for sale*; an old one. When we told Keith this, he got excited. So, the plane came in and Brian got off, Brian Jones got off the plane and, "Wow!" I remember he had on red corduroy pants which I thought was so cool. He got together with Keith and they were talking and Keith says, "These guys say there's a Gibson Les Paul in this town!" And they got together with their manager, Andrew Loog Oldham, and I remember he pulled out \$300 out of his pocket and said, "I've got \$300 American here." This guy's walking around with \$300 in his pocket!

It was just amazing. They got in the car and went to downtown Raleigh. We found out later they actually went to Poole's Music because we had said this, but they had sold the guitar a couple days earlier. But you gotta get the picture! They went to downtown Raleigh, on Salisbury Street, with hair down to *here* and they went into that store, man, in 1965.

In the meantime, a band from Boston got off the plane, the Rockin' Ramrods, and they were nice and there was a black group, the Vibrations, and Patti LaBelle & the Blue Belles. Finally, Mick got off and I went up to him and said, "Welcome to Chuck Berry country!" And Steve's going (rolls his eyes), "That's so uncool. Why would you say such a *stupid* thing?", which it was, but Mick talked to us fifteen-twenty minutes - very nice; had a firm handshake (! -ed.)...

Reynolds Coliseum

Wed., Nov. 10, 8 P.M.



The Rolling Stones

Admissions \$2.50, \$3.00 and \$4.00

- The Vibrations
- Patti LaBelle and the Blue Belles
- The Embers
- The Rocking Ramrods

Tickets now available at Coliseum Box Office, Thiem's Record Shop, Village Pharmacy Camera Shop and Record Bar, Durham & Chapel Hill.

He talked about the blues and, again, the South and where they were. I remember asking him, "Can you play some of your blues stuff (at the show)?", and he said, "No, we have to play our hits." Bill and Charlie got off the plane. I never did get to meet Charlie but Bill was very nice, got his autograph. He got in the back of the police car with Mick and Charlie. And we followed 'em. We're riding down the road, squealing like 16 or 17 year old kids. Steve says I kept flashing my bright lights at 'em (laughter). I hope that's not true. I may have done that.

So, we get to Reynolds Coliseum where they were gonna play and they got out and *ran* inside...but there was nobody to chase 'em. I guess they were used to everybody chasing them and tearing their clothes off. The show started and the Embers opened for 'em...

Here 'Tis: That's probably how they were able to sell tickets to it!

Steve: That's probably right!

Larry: Yeah, I guess the place was three-fourths full. There was *no* screaming or anything. There was polite applause when they came on and they played for 35 minutes. I remember they played that Otis Redding song; not "Cry To Me"... "That's How Strong My Love Is". (To Steve) Did you know that? I've got it all written down. They played "Satisfaction", "The Last Time", "Not Fade Away"...

Steve: "Get Off Of My Cloud"...

Larry: But there was one point, and Steve doesn't remember this, where Mick was singing and Keith had a break - and we were right at Keith's feet; all it was was a barrier about as wide as that table and it was no big deal - and Keith wasn't playing and he looked right down at Steve and I and he said, "Eh, 'ow ya doin'?", and then he started playing again.

Here 'Tis: That's great!

Larry: ...And *no one* would believe us! *Nobody* believed we met 'em. I even have autographs. I've got Brian Jones' autograph! Brian had... which guitar did he have?

Steve: I think he had the Vox teardrop. I think they changed some, used different guitars.

Larry: ...And Keith was playing that Epiphone, like he used on 'Shindig'. Mick had on a brown coat; the same one he wore on the plane. The whole experience was just tremendous.



record reviews



Mott the Hoople, c. 1971 (clockwise from top left) Ian Hunter, Overend Watts, Dale 'Buffin' Griffin, Verden Allen, Mick Ralphs

MOTT THE HOOPLE - Backsliding Fearlessly: The Early Years (Rhino)

Longtime readers of this rag must be gasping in disbelief that I'm going with a band who once collectively bent over for David Bowie as the subject of a review this issue. Yeah, well, I don't give a hoot about "All The Young Dudes" either, and can't claim to know squat 'bout their money-raking hit years on Columbia, but *this*, ya gotta understand is a different deal; the *real @#\$%ing* deal altogether.

First of all, I was on cloud nine from the time I heard Rhino was doing this otherwise unwanted reissue. Before these macho blokes were dressing up like, well, *fags* to sell records and keep Dear David happy, they were one of the most impassioned rock 'n' roll bands to ever be completely ignored. In other words, their four albums on Atlantic, from which most of these tracks were culled, didn't dent the charts for shit.

Back in my high school days, I was spinning their great 'Rock 'N' Roll Queen' comp (of much of the same tracks as here) alongside all my faves of the day: 'Over Under Sideways Down', 'Back In The USA', 'Raw Power', etc. But all I cared about were the godlike rockers these guys cranked out (as if effort and sweat had nothing to do with it). I even bought a copy of their first LP -- you know, the one with the lizards on the cover -- but liked the programming better on 'Rock 'N' Roll Queen' 'cause there weren't any of those drippy *ballads*.

Well, many years've passed, with me having traded in my Mott albums for some meaningless fuckin' (gee, I sound like Ian Hunter) Eva '60s punk reissue that I don't give a shit about and then arrives at my door, finally, this comp from Rhino.

My first impression, naturally, was, "How'd they fuck this up *this* bad?!" I mean, jeez, Rhino stacked the deck with half a dozen *ballads* up front; no "Rock 'N' Roll Queen" (a song I'll get violent to defend even if it sounds more to you like Foghat than '96 Tears") as opener? Actually, the first song is pretty much a turkey and only ever appeared, appropriately, on some rarities collection. *Then I got sucked in for life!* I was too lazy to get off the couch to forward this CD to the "good" stuff and before I knew it, for the first time, heard back to back (had always yanked the needle off these previously), "At The Crossroads" and "Laugh At Me".

As the expert liner notes point out, Mott the Hoople were a weird group and this was never more apparent than in their choice of cover material. These two overhauls, from the song bags of Sir Doug Sahm and Sono Bono (!) respectively, just destroyed me upon hearing. Both are immersed in desperation (even with some unintentionally humorous lyrics to be found amongst 'em) and yet just *engulf* you in warmth.

You know, as a kid I never cared too much for Ian Hunter (He's Mott's lead singer for those of you too busy polishing the matrix numbers on your rare '60s punk 45s to've noticed), even when I was an (early) Mott fan. He seemed so detached and bullshit British rock star flash that I opted for guys I could relate to, like Iggy. But it may've been a big Dylan rip-off to him on "Laugh At Me", but he sounds so fuckin' sincere it almost brought me to tears the first time I heard this song. He ain't the swaggering glam-rock guy on guitar that you might remember from the mid-seventies. Here he's just singing his guts out from behind a piano.

And then there's Verden Allen. His organ wrenches my insides out every time I play "Laugh At Me". This guy's playing was so real, so soulful that I bet he's long dead from a drug overdose (actually, I heard he was nuts and used to scare the shit outta the rest of the band!); this guy had too much damn feeling for the sterile, shallow world of early seventies rock (or Mott's Columbia Records period, for that matter).

I'm not that impressed with all the ballads here (notably the Dylan retreat title track). But then there's the *rockers!* Appropriately enough, they start with the hi-energy boogie-meets-punk slop of "Death May Be Your Santa Claus": a, dare I say, phenomenally *cool* raver with a great, howling hook in, "How long will it take 'til you realize that I'm *str-r-a-a-nge*?" Along with "The Moon Upstairs", a mid-tempo rocker fueled by total disgust and rage, this song features the most menacingly distorted organ imaginable. "Whiskey Woman" has got some funny, misogynist lyrics and "Walkin' With A Mountain" is good as a total Chuck Berry/Stones rip-off. I love almost all this but it's mainly 'cause of the four tunes I've been babbling most about.

Incidentally, this CD closes down (after the wonderfully 'n' totally miserable "When My Mind's Gone") with a cover of one of the most putrid songs ever: "Lay Down" by Melanie. Instead of borrowing a big, famous gospel group to drown out the lead vocals (as Melanie did), here it's just Mott and a couple of drunk roadies singing their hearts out on the chorus. Their version can't be expected to rise above its obvious handicaps (after all, this is a lousy song any way you look at it), at least not until the roadies pass out leaving Verden Allen the opportunity to knock out possibly the most soulful organ solo I've ever heard. Of course, and wouldn't you know it, it gets the fade in about five seconds!

If you bought this magazine, then it seems pretty likely you'll never buy this CD. Your loss.

Here 'Tis Fave Raves:

I Live For Buzz - **Swingin' Neckbreakers**, 'Backsliding Fearlessly: The Early Years' CD - **Mott the Hoople**, The Red Telephone - **Love**, The Wailer - **Wailers**, Mirror Of Your Mind - **We the People**, Wooly Bully - **Sam the Sham & the Pharoahs**, Green Eye'd Woman - **New Breed**, Come On - **Chocolate Watchband**, 'The Outsiders' CD - **Outsiders**, any early **Rolling Stones**, (For) Another Man - **Motions**, You Don't Love Me - **Little Boy Blues**, Louie Louie - **Sonics**, Our Favorite Martian - **Bobby Fuller Four**, I Want Candy - **Strangeloves**, Beck's Bolero - **Jeff Beck**, 'The Seeds' LP - **Seeds**, 'The Essential Ride '63-'67' CD - **Paul Revere & the Raiders**, Big City - **Pretty Things**, Flyin' High - **Turtles**, I Told Those Little White Lies - **Painted Ship**, 'Dirty Water' CD - **Standells**, My Generation - **Who**, The Sun Ain't Gonna Shine Anymore - **Walker Brothers**, 'Dark Sides: The Best of the Shadows of Knight' CD, 'Two Yanks In England' LP - **Everly Brothers**, Respect - **Rationals**

VARIOUS ARTISTS - The IGL Rock Story - Part One & Two (Arf Arf)

I like this Arf Arf label. So far, they're responsible for the beyond-essential reissue of the Rising Storm on CD as well as a buncha other odd-ball releases, most notably that other CD combining the Flat Earth Society's 'Waleco' LP with the even wackier ex-legendary Boston garage band-meets-Saturday morning cartoon narrative of the Lost's "Space Kids" (this you gotta hear).

Lately, Arf Arf's on some kinda major offensive to re-release every turd-rock band to've recorded in Iowa (Iowa!) between '65-68, via compact discs of the 'Roof Top Jamboree' plus these two volumes of some label I don't claim to know anything about, called IGL Records. But wait! These're Arf Arf packages; typically chock fulla tracks, generally great sound quality and in-depth liner notes (which I might get around to reading if one day it hits me that, "Dammit, I have no idea who the hell the drummer was in Wally Shoop & the Zombies!!!"). Yep, turds is the word for a lot of this stuff, but even though these CDs look like easy targets for my wrath/anti-bad local '60s garage rock snobbishness, let's actually give it a fair trial...

Part One covers the years 1965-67. Back in them days, Iowa was probably just slightly hipper than my homestate of North Carolina. In other words, the '65 stuff here sounds like bad twist-rock ('62) while on the other end of the scale, the '67 tracks sound, at best, like a Beau Brummels audition tape for Autumn Records (nothing wrong there: just goes to show how outta sync these rural kids were from the mainstream pop scene of the day).

The show kicks off with too many Dee Jay & the Runaways cuts (all of which fall into the "suck" category) and quickly hits rock bottom with an offensively lame version of "Runaway" (Outside of the Small Faces, are any versions of this song listenable?). Just as this CD looks to be another night at the Sissy A-Go-Go, wouldn't you know it, a bunch of girls come to the rescue. The Continental Co-ets pick things up with a great guy-putdown, "I Don't Love You No More", and show more musical muscle than the three preceding acts put together both on that song's extended intro and the all-intro "Medley Of Junk" (!).

The Scavengers follow, firmly setting the tone of the rest of the CD in a low-wattage, folk-rock style. Regardless of some substandard harmonies, their "But If You're Happy" could almost be likened to 12-string 'n' tambourine heroes the Dovers and Bees. The CD program moves along with a dozen similar (and nearly all good) mega-obscurities of which all except the occasional frat-rocker ("Dark Knight" by the Dark Knights) rarely get further than arms-length from their Byrds/Brummels influence.

Outta left field comes an actual punker, "Don't Tell Me Lies" by Tommy Tucker & the Esquires, that might as well be a Sex Pistols outtake it's so at odds with everything heard before it. I don't know what to make of "All American Boy" by Billy Rat & the Finks. Sounds kinda like a drunk Mark Lindsay or that nutcase in Nobody's Children.

Part Two of "The IGL Rock Story" kicks into solid gear immediately with the great Steve Ellis & the Starfires. Folk-rock still pervades mightily on all seven of their tracks, but here it benefits from a confidence and talent not exhibited amongst the pimply-faced losers on the first disc. There's nothing but winners from Steve: even the loungey "Looking Thru Me", easily the weakest track here, clicks thanks mainly due to Ellis having one of those deep, lewd voices that makes this sound like something Frank Zappa would've cut in '66 under a pseudonym to cash in on the folk-rock craze.

If you'll recall, Part One opened with seven total stinkers before the first sign of the kinda stuff you'd expect for your hard-earned cash. Strangely, and you might've noticed if you were actually paying attention, the first seven tracks on the second volume are all great. So, you gotta be pessimistic and assume it's all downhill from here, right? Well, yes and no. If nothing else here really matches the high standards of the Steve Ellis material, this reverse-pattern is broken immediately with the wild rockin' "Things Aren't The Same" by the Noblemen. This one is purportedly from '67 but sounds completely dated (by about three years). The Second Half cut is almost as good, though showcasing a decidedly more British-influenced sound. So far, so good.

It's not 'til track #11 that this volume trips up at all and that's only 'cause Terry Klein would be better off singing a Len Barry medley than tackling Stevie Winwood, as he tries to do here. Emmitt Rhodes fans (who I doubt even know 'bout this 'zine) will go bonkers over the Merry-Go-Round-ish "I've Been Looking" and as for me, I can't help but be relieved to hear yet more punk in "Swinebarn #3" (!) by the Koats of Male. It's especially reassuring to hear this "Swinebarn" thing following the Koats of Male's other IGL side, where the lead singer sounds more like he oughta be in a band called Koats of Male Companion, if ya get my drift; for laughs only!).

If you're the kinda person that enjoys fingernails scratching across chalkboards or the sound of a cat accidentally getting runover by the neighbor's lawnmower, than you'll love the Dynamic Hursman's grating cover of the Beau Brummels' "You Tell Me Why". Actually, you'll more 'n' likely just wanna run over the asshole lead singer of this band with your lawnmower.

The sign of any quality "various artists" compilation is the inclusion of at least one teen-beat take of "Love Is A Beautiful Thing". No exception here thanks to the boss Princemen (tho don't you gotta at least be 13 years old to

have the word "men" as part of your band monicker?). Other highly listenable garage sounds are offered by Napoleon I & His Relatives (these boys, though going for a real lightweight pop sound, had talent in the vocal department and this is a swell ballad), Gemini 6 and Restrictions. Incidentally, the covers of hits by the aforementioned Brummels as well as Standells and Hendrix, are the weakest cuts to be found on this volume.

"The IGL Rock Story"? I look at it this way: 62 tracks between the two volumes, probably over half of which are damn good and maybe even two dozen that qualify as great. If you're not a dyed-in-the-wool '60s garage fanatic or collector (who will already have these) but like this kinda teen folk-rock stuff, my recommendation is to pick up Part Two and make up your mind from there.



Tell-Tale Hearts, 1985

TELL-TALE HEARTS - High Tide [Big Noses & Pizza Faces] (Voxx)

In the liner notes to Voxx' CD reissue of the Crawdaddys' 'Crawdaddy Express', fellow San Diego R&B fanatic Mike Stax makes claim of some of its contents that: "The garage movement that followed has never come close to measuring up." Wait a minute! Those five tracks off the Crawdaddys' "Five By Four" e.p. are unequivocally great but, Mike, don't even try to downplay the equal brilliance of your old band, the Tell-Tale Hearts!

Of Voxx' recent campaign of reissuing their notorious stable of San Diego-spawned Brit-R&B/punk revival acts (including two recommendable volumes of Crawdaddys plus one I could care less about courtesy the Gravedigger Five), this long overdue compilation is the real jewel. A decade ago (!), the Tell-Tale Hearts released one of the better '60s punk-inspired longplayers as well as a faultless second effort, the "Now Sound" e.p., both on Voxx. The logical move would've been for Voxx to just slap all the tracks from those two releases on to one CD. Instead, they've done something interesting.

'Big Noses & Pizza Faces' (I like that title; it's funny) tells the more complete story, combining the best cuts off the Voxx records with the band's earliest demo tape (waargh!), cool live tracks, as well as their final Down Under-only single. Without overanalyzing this shit to death, lemme just implore all high-brow, discriminating garage fanatics to buy this if only for its inclusion of the early demos. These five raving workouts (including a version of "My World Is Upside Down" that puts the Shames to shame!) are as savagely intense as most other mid-eighties garage-punk was stupid and derivative.

If the LP outtake of "I'm Gonna Make You Mine" doesn't quite cut it (lesson: some shit you just don't touch!) and the live "Just In Case You're Wondering" sounds like it was recorded from a radio shack cassette player positioned in the men's room of whatever the hell club this was, other live tracks ("At The River's Edge", "Satisfy You") just fuckin' burn.

I was on the phone the other night with Greg Shaw who seemed pretty excited 'bout gettin' to see a Tell-Tale Hearts reunion in Hollywood the following night (w/ the original guys; along with the original Chesterfield Kings, the only true legends of their era). If I A) hadn't gotten so jaded/turned off by all the imitators that've surfaced in their wake and B) had heard this CD in time, shit, I would've been on the next LAX-bound flight in the morning. This deserves your immediate purchase, pizza face.

MC5-Power Trip (Alive CD)
MC5-Power Trip (Alive 10" LP)

I'm glad to see these new MC5 compilations *finally* out. I say "finally" 'cause a couple years ago I did my half-assed best (*at best*) to put together a similar package, even going so far as to drop in on John Sinclair while he was spinning Sun Ra records all night on a New Orleans radio station! Sinclair is a great guy and I would've liked to've worked with him but in the end, *not to be*. But none of that matters 'cause the job *did* get done (by Alive Records, of who I know not shit 'cept they're distributed by Bomp).

Sinclair, as only makes sense, was commissioned to put these packages together from his somewhat deep stash of tapes. Not uncoincidentally, the emphasis here is on the MC5's more radical leanings, both musically and in total anti-establishment posture, with only a muffled '69 live take of "Black To Comm" as evidence of the more stripped down 'Back In The USA' period.

The 'Power Trip' CD blows wide open from the start with the backing track to the A-Square version of "Looking At You". With no disrespect to the late, great Rob Tyner, this hot mix doesn't even *need* a vocal, what with the gratuitous heapings of distortion/feedback spewed forth from Brother Wayne Kramer's axe 'n' amp. After this total blow-out, things get a bit tricky. I guess when I was getting cassettes from Sinclair of some of the live material that has now surfaced on 'Power Trip', I wasn't exactly knocked off my feet by the (crappy) sound quality. The listener's appreciation of "I'm Mad (Like Eldridge Cleaver)" and "I Want You (Right Now)" will definitely hinge on their own personal MC5 mania. Audiophiles and casual fans alike are advised to stay clear.

Taking a cue from the intro opener, much of the material here is vocal-less studio jams, dating from the presumably smacked-out sessions for 'High Time' (in late 1970). No reason in analyzing these songs individually. They're so interchangeable (in a good sense) that what is listed on the CD as "Power Trip" (an in-progress blaze thru "Skunk") turns out to be "Pledge Song" on the simultaneously released 10" LP (and vice versa, rocket scientists). There're also some harrowing live Tyner showcases on "I Put A Spell On You" and "Born Under A Bad Sign" (decent sound quality, too, and recorded in a "church").

If you only know of the MC5 from their three official albums, you've never truly experienced the awesome (I know this word reeks of cliché, but it really applies here) vocal intensity (there I go again!) of Rob Tyner. If you really wanna know what it was all about, the 'Power Trip' LP is mandatory. Side one opens with him goin' completely outta his tree on a live take of "Come Together", but it's the live cuts on side two, previously available in incorrect speed on a French quasi-bootleg, that captures Tyner at his most furiously possessed. On these versions of Ray Charles' "I Believe To My Soul" and the legendary (though overlooked in the studio) "Black To Comm", he sounds not unlike James Brown in an advanced primal scream therapy session; *insane*.

Hopefully, Alive will follow these releases with a more definitive MC5 package, maybe with the early singles (from upgraded source material), more of Sinclair's live tapes (which include covers of "Shakin' All Over" and "Cold Sweat" that you can assume are *murderous*) and alternate takes from the two Atlantic albums. 'Til then, kick out the jams, motherfu...I mean, brothers and sisters!

(Update: The second batch of MC5 releases on Alive have since been issued. Mainly consisting of 'Back In The USA' backing tracks and, unfortunately, none of my above suggestions. The one slightly interesting release in the bunch is the 'Ice Pick Slim' 10" LP, named after a meandering sixteen minute or so live track that features everything from flute, bass and drum solos to -- thankfully -- a James Brown "Out Of Sight" power chord vamp from Kramer.)

THE AMBOY DUKES featuring Ted Nugent (Mainstream)

This is one of those records I never bothered picking up back when it was still relatively easy to find semi-obscure vinyl. These guys wore a lot of nehru and, gimme a break, featured Ted Nugent, so I never really investigated. I saw a CD reissue of this in Bill Finneran's boss mail-order catalog (send a couple stamps to Bill at: 1415 Cal Young Rd, Eugene, OR 97401) for something like ten bucks so I said, "What the hell?"

Like about everything I'm reviewing this issue, this '67 Dukes debut is spotty as hell. Trust me, you *don't* wanna hear these guys puke out Cream's "I Feel Free". But a lot of this crap is fantastic. I say "crap" 'cause nuthin' here's gonna change your life upon hearing but there are winners nonetheless, namely their extended rework of "Baby Please Don't Go", "Colors" (sur-prisingly good punk), and the Daily Flash-like "Down On Philips Escalator".

The clincher here is the amazing "Night Time", wherein the otherwise shitty lead singer momentarily forgets he's a white kid from the suburbs and thus manages to punch out a lusty vocal over a sleazy punk riff (nearly sabotaged by a jazzy Nugent guitar break). This is followed by a monumentally mediocre take on the Who's "It's Not True" that I can't help but enjoy anyway. After all, who else in the States was covering this, possibly the coolest of all Townshend '65 throwaways?

Clean sound, two stupid bonus tracks and proof positive that Ted Nugent once cut a good record.



MC5

VARIOUS CATERWAULING TEENS - Hang It Out To Dry (Satan)

In the wail-honored tradition of boss, second-string '60s punk comps (first string occupied solely by Crypt's infamous 'Back From The Grave' series), this new collection of no-budget, local teen rant tells the tale of 16 different combos on the same mission: to prove to that stuck-up babe in their high school science class that their crud-o band is as good as the Rolling Stones. They probably never convinced her and even if these ain't 16 "of the greatest garage ravers ever" (as the accompanying liner notes boast), this is a damn rockin' reissue, similar in punk style and overall quality to Crypt's 'Garage Punk Unknowns' series (and superior to 90% of the other '60s punk garage comps that've surfaced since Satan Records arrived on the scene a decade ago with the legendary 'What A Way To Die' longplayer).

Speaking of the Stones, the cuts here most drenched in their influence (i.e. the ones that're total '12X5'-era rip-offs) are the top dogs in my book, namely the Checkmates International and Riptides tracks. The latter features some of the coolest Diddley/Brian Jones-inspired rhythm chops ever waxed as well as one of the LP's most exuberant vocals. Pissed-off girl-putdown punkers can also be found aplenty, most notably "It's A Lie" by Angie (a *guy*!) & the New Raiders and "Ain't Gonna Cheat On Me" by the Castaways. (Note for novice, yard sale-hunting '60s punk collectors: If you ever come across a 45 with a title like "Ain't Gonna Cheat On Me", *buy it*!).

The title track is especially great as Bud and Kathy take their unresolved spousal abuse issues to tape backed with a tuff-ass Kinks riff, Little Stevie Wonder-styled off-key harmonica and appropriately homicidal tambourine. A candidate for song least likely to be covered by the Indigo Girls would have to be "Ritual" by the Mods. Dig these sentiments: "Well, it's a ritual with I to cheat and steal and lie if that'll help me get a girl within my hands." Man, I'm *really* trying hard not to be politically incorrect this issue ('cause it's the latest trend), but I can't help but dig those lyrics. For those who think they got some talent at playin' "Guess the Next Chord Change", warning: You'll be reduced to a slobbering, blithering idiot by the end of the High Tensions' "Poor Man". There's just no explanation for this kinda loony non-arrangement.

Like every record that's arrived in the mail since last issue, there are some unworthy losers included on 'Hang It Out To Dry'. "Lily" by Drusalee & the Dead and "I Can't" by the Rovin' Flames don't gotta nuff of that punk bite to really be included here. But in all fairness, we're talking minor complaints at best 'cause this is an otherwise winning package. The CD edition also includes 11 of the best from 'What A Way To Die', all of which sound like slick major label productions (What? The Pleasure Seekers "slick"?! in comparison to this crude, low-fi bunch from 'Hang It Out To Dry'. Get it.

THE SEEDS - Travel With Your Mind (GNP Crescendo)

Whatta godsend! Screw the technicalities behind what the concept is here (basically, a collection of stray Seeds tracks), just crank up track number one full @\$\$ing blast! What ya got is a never-before-released, *completely* studio mix of "Satisfy You" that, at any volume, will destroy everything in its path. It's hard to imagine that *anyone* could listen to this and not recognize the Seeds as one of the truly great rock 'n' roll bands. (In an uncharacteristic effort to reach all the purist/sixties punk-only fanatics that I insult throughout this issue, when I hear "Satisfy You" on this CD, I gotta confess that I *understand*. It *hurts* that people don't get this shit; how amazing and superior it is to the Pearl Jams and Hootie & the Blowfishes of the world. 'Scuze me, I gotta go out for a little while on a murderous rampage!)

I'm not too sure anything else on this CD can come close to matching the raw power intensity level set on "Satisfy You" but there's enough great stuff here to hold the interest of even the most marginal '60s punk fan. A couple stiffs appear (specifically "Now A Man" and "Fallin'" off, you guessed it, 'Future') but all 'n' all, nothing but sheer sixties L.A. punk-psych brilliance. Besides unrivalled classics like "Out Of The Question", "Daisy Mae" and "Nobody Spoil My Fun" ('Fallin' Off The Edge' version with better Saxon vocal), this CD also includes such treats as radical but damn-well improved upon remixes ("A Thousand Shadows" is resurrected as a *killer*), a ten minute-plus, unedited mix of "900 Million People Daily" and a fantastic 'Future' outtake, "Sad And Alone" (with Sky sneering like this shoulda been on 'A Web Of Sound').

Key complaint: The ultra-cheesy, cutesy, computer-generated front sleeve is a monumental disservice, trivializing the Seeds as the teenybopper act Lenny Kaye accused 'em of becoming in the original 'Nuggets' liners. But in all other respects, this is a phenomenal package with tons of *incredible* '66 photos and wonderfully insightful annotation/anecdotes from Neil Norman (who, as a kid, got to hang out with our heroes back in the mid-sixties due to his dad owning GNP Crescendo!). Get this as well as Crescendo's CD teaming up the first two Seeds LPs (incidentally, a CD even 10 times better than 'Travel With Your Mind') while you wait for Neil Norman to finally release the Seeds-'Live At The Hollywood Bowl' (on it's way this year!). Suggestion, Neil: Put the Bowl tape *and* the incredible 'Raw And Alive' LP out on one compact disc, so us fans can get our fill of maximum Saxon action!

PEBBLES, Volume 6: Chicago 1 (AIP)

PEBBLES, Volume 7: Chicago 2 (AIP)

For one reason or another...OK, a handful of others, AIP's long-running Pebbles series is frowned upon by a lot of record collector-type '60s punk fanatics. OK, maybe the "mastering" is piss poor at best (case in point, the first LP in this series was "mastered" *on top* of an audibly distracting Billy Idol/Generation X tape! In their defense, this has been corrected on the recent CD edition), the individual volumes include often abominable sleeve art, and possibly worst of all, there are those liner notes that boast -- *heavens* -- "inaccurate historical data".

But for those less critical of the typical Pebbles presentation, who just dig what's in the grooves, the punk reissue world of the past sixteen years has often been a better place thanks in no small part to this very series (practically the granddaddy of 'em all, you might pay to remember). If you're like myself and don't have the option of plunking down thousands of dollars on rare 45s, these LPs (and CDs), for all their faults, are indispensable. And this claim applies to these latest installments, focusing on Chicago '60s punk.

On a local level, it didn't get much better than the Chicago suburbs. With a rep so strong that a name check of bands is without need, reissue coverage of this titanic scene beyond the absolutely essential (Shadows of Knight, NC6, Dunwich Records, and the less god-like Buckingham and Cryan' Shames) is overdue.

Loosely based on the old ('n' patchy) 'Highs In The Mid-Sixties: Chicago' scrap o' vinyl, the CD editions feature a more generous track selection with sharper focus on the tougher sounding Windy City records. Volume One is especially strong thanks to the inclusion of such killers as the Little Boy Blues "You Don't Love Me", Shady Daze's "I'll Make You Pay" and Huns "Winning Ticket" (this one not a punker but amazing nonetheless).

Admittedly, Volume Two kinda sucks by comparison (an even further expanded Volume One would've made a lot more sense) but ya gotta have it if only for the transferred-from-3rd-generation cassette mix of "One Girl Man" by the Lost Agency (see USA rundown in last ish) plus strong stuff by the Trolls, Berries (a cover of "What In The World" by the Vectors!-?), Wet Paint (a cover of "At The River's Edge"-ditto!) and a convincing stab at "I'm Cryin'" by the Malibus (previously unreleased, too).

And if that ain't enough, mediocrity via Gary & the Knight Lites, Vectors (the flip of "What In The World") and Jimmy Null & the Inversions can't fully stink up a collection that includes an answered prayer of mine from last issue, the teengodlike "Take Me Back And Hold Me" by the Foggy Notions in greatly improved sound. Oh yeah, indeed!



THE BEE GEES - Archives 1966-72 (BGR)

THE BEE GEES - Live At The Beeb 1967-68 (BGR)

THE BEE GEES - Last Minute Demos (Invasion Unlimited)

These three CD-only Bee Gees bootlegs are a welcomed sight for any worshipper of the Brothers Gibb's style of well written British pop craftsmanship. The first CD in this series, 'Archives', begins with a 1966 demo of "All The King's Horses", covered by Ronnie Burns in '67 and Peppermint Circus who released it in '68 on Olga. This miserable tale of woe has the same sense of doom as "Every Christian Lion Hearted Man", recorded the following year and it could have fit nicely on their '66 Australian-only LPs (which later turned up here on numerous Pickwick comps in the '70s).

Next are two demos from Robert Stigwood's NEMS/Reaction firm, dating from '66: "Mrs' Gillespie's Refrigerator", later covered by Sands on the Reaction label and the eastern indian-influenced "Deeply Deeply Me", complete with Maharishi chanting. "Gilbert Green" was supposedly done at these sessions but unfortunately isn't on this CD. Hopefully, this bootleg will inspire Mr. Stigwood to finally release the NEMS/Reaction catalog of rare Bee Gees/ Birds/psych material before no one cares anymore in the year 2030.

An outtake from the first UK Bee Gees LP, "Mr. Waller's Wailing Wall", was best left off said album as it is a sort of corny, ragtime 1920s ditty (though it does get better with repeated listens). The rest of the CD is made up mostly of outtakes from 1970-72. However, if you thought that the Bee Gees sucked after 1968, you're wrong! Their early '70s LPs like 'Two Years On', 'Trafalgar' and 'To Whom It May Concern' contain some of their best Beatle-like ballads, filled with heavy piano and long, drawn out "Hey Jude"-like endings. Some of the better songs on the 'Archives' CD in this vein are "Every Morning - Every Night", "Distant Relationship" (released on 'Two Years On' with different lyrics as "Sincere Relation") and "Everytime I See You Smile". The most interesting tracks are the Coca Cola commercials, especially "Another Cold And Windy Day". Imagine a "New York Mining Disaster"-type ballad with lyrics like "I open up a coke and smile, and I'm happy for a while"; but only for a while as the cold, dark, windy day makes you more miserable. Real happy stuff!

Next in line in this Bee Gees trilogy of obscurities comes 'Live At The Beeb 1967-68 and '70. Sound quality is decent and listenable like the 'Archives' CD except a few tunes which sound as if they were taped directly from a transistor radio in 1967. For the most part, this CD captures the Brothers in their most primitive form without the use of effects and orchestration. On the Beeb sessions, you get to hear a true live performance of such great tunes as "New York Mining Disaster", "Holiday" (complete with an eerie organ replacing the violins), "I Can't See Nobody", "In My Own Time" and a superior performance of "Mrs. Gillespie's Refrigerator" than from the '66 NEMS demo.

All in all, you get ten tracks from the first LP, four tracks from 'Horizontal' and four tracks from the 1970 'Two Years On' period, the best being a stellar performance of "Lonely Days". With three bonus live tracks from Robin Gibb's '69 'Robin Reign' LP, it is a very listenable and worthy package.

Saving the best for last, 'Last Minute Demos' contains different versions of songs recorded at IBC Studios in London, February 1967. "Red Chair Fade Away" sounds much different without mellotron, "I Close My Eyes" with louder trumpet, three different versions of "Turn Of The Century", a much higher quality tape of "Mr. Waller's Wailing Wall", and "Cucumber Castle". The best song of this lot is "One Minute Woman" with Robin singing instead of Barry. It sounds much better this way, I think, as Robin's voice is better suited for this delicate lyric.

Talk about rare, next comes all four songs from the Australian-only EP from '67 by Bee Gee friend Ronnie Burns. All tracks are written/produced by the Brothers Gibb with them supplying backing vocals as well. "Coal Man" sounds as if Ronnie added his own voice to the Gibb track that appeared on a few European budget LPs of early Bee Gees material. Nonetheless, this song is pure genius, stuck in a 'Revolver' time zone with a "Good Day Sunshine"-like ending: "Coalman, Coalman, Coalman" repeated over and over each other Gibb's voice. "Top Hat", another Gibb-penned tune with a "Taxman" bass riff and "All The King's Horses" appear again though this sounds like a different backing track and "Butterfly", later recorded by Unit 4+2 on their Fontana LP.

Finally someone with sense has included The Fut doing "Have You Heard The Word", which was rumoured to be the Bee Gees with Lennon and Ringo when it was released on the obscure UK Beacon label in '70. Other rumours suggest one Bee Gee with one member of Tin Tin, so the world may never know... This CD closes with an interview/"New York Mining Disaster" from a Saturday Club session from March 1967.

-David L. Brown

THE OUTSIDERS - 'Outsiders' (Pseudonym)

If not quite the greatest album ever released, this one is nevertheless (get this!) the most phenomenal LP ever reviewed in these pages. And that, my friends and foes, is makin' one bold (yet qualified) statement. If there's any confusion out there (and I tend to doubt it), this is not the "Time Won't Let Me" crowd from our shores but rather the vastly more obscure/worshipped Dutch group. And if it requires sayin', beyond the shared monicker, all comparisons end.

The Outsiders under review here were no less than the finest group to emerge from the Netherlands' richly talented national teen scene (which included stellar competition the Motions, Golden Ear-rings and Q'65, to name but a few). By mid-sixties standards, their hair was worn at obscene length, a gesture of extremity mirrored in their playing. Simply stated, the Outsiders could crank it out instrumentally at tempos so incredibly fast 'n' exaggerated, they'd make rave-up kings the Yardbirds sound limp-wristed by comparison.

Sure, the above wildly blasphemous claim is suspect of either bullshit or brainrot on my part, but before rushing to judgement, have you heard this manic noise? These guys were true musical savages, capable of the most pulverizing brand of punk rock found anywhere (As far as breakneck-speed punk records go, I can't think of *anything* to match the raves at the close of "Don't You Cry" and "Afraid Of The Dark" on this CD).

'Outsiders' is a pretty revolutionary album for its time, with a full side devoted to a particularly electrifying live set and not a cover song anywhere to be found (Note: Considering they were recording as early as '65, it's no small feat that the Outsiders never once bothered with, 'scuze the reference, *outside* material). Two sides of all-originals, written by actual teenagers, and lo and behold, not more than one weak cut amongst 'em.

As for this compact disc reissue, there are noticeable improvements on the live side of the original long player. The opening track, the lyrically obscure "Story 16", benefits most from the remastering with a false start spoken intro from the Dutch-speaking compere and -- about time -- a non-fade conclusion to this minimalist, extended pounder. Though all Outsiders are in top form, especially lead singer Wally Tax (and even rhythm guitarist Tom Krabbendam, regarded as a musical clod by the rest of the guys), the star of this club set is drummer Buzz and his super-fab snare drum sound. Other highlights of this perfectly paced side include the wicked "Ain't Gonna Miss You" (with a crowd-rousing tambourine 'n' mane-shaking solo from Tax), countryish "I Wish I Could" (of course, a violent raver by song's end!) and "Afraid Of The Dark" (spooky Them-type creeper with the absolute *most* homicidal blow-out ending of all!).

Side two of the original album consists of seven studio tracks, opening with a sadly beautiful beat ballad in "Teach Me To Forget You" (Note: Wally Tax was a folkie; a singer-songwriter at heart and wrote some exquisite ballads for the Outsiders). Furious rhythm guitar strumming (best described as somewhere between the early Kinks and Velvet Underground & bolstered by tambourine, handclaps and lots of single-string fuzz leads from guitarist Ronnie Splinter) marks "Filthy Rich" as one of the absolute toughest Dutch '60s punkers.

If "I Would Love You" is one of the least descript of Outsiders songs, the following three tracks on the album form the most exciting finale probably ever compiled, with hyper-speed killers in the aforementioned "Don't You Cry", "Won't You Listen" (a fuzz 'n' harmonica punker to *hury* all others!) and the Pretty Things-styled "If You Don't Treat Me Right". All great bands should have an album a fraction this good.

Previous to the release of this album (in '67), the Outsiders cut half a dozen singles, some of which are included as bonus tracks on this CD. "Lying All The Time" (a monster national hit in Holland in '66) and "Keep On Trying" are more folk-oriented (though wonderful, nonetheless) while "Touch" may stand as Wally Tax' masterpiece. As for my obligatory complaint, and this is minor, why the inclusion of the heavy blues track "Bird In A Cage" at the expense of a number of AWOL '66/early '67 classics? There are a number of Outsiders CDs on the market (as Dutch imports): *this* is the starting point?

THE WHO - A Quick One (MCA)

THE WHO - The Who Sell Out (MCA)

Ain't it the truth that one of the great joys in life is in discovering new rock 'n' roll, or specifically a great band, for the first time. I mean, for me, once I heard Jeff Beck's guitar solo 'n' earth-rattling follow-up chord on "Shapes Of Things" (Yardbirds version; I never understood that '68 remake with Rod Stewart), it was all over! But defining moments like this can only happen so many times in life. Speaking as someone who just hasn't heard anything in years to rival the impact of being assaulted by, say, the Pretty Things' "Come See Me" for the first time, I find myself more 'n' more disappointed with a lot of the overhyped CD reissues that've appeared since last issue.

Not to say there ain't some great reissues out there these days. The recent 'A Quick One' 'n' 'Who Sell Out' facelifts stand especially tall in a field of good repackages (and, incidentally, represent a band who, like the Yardbirds, ruined my life).

Volumes could be written about the sorry state of the Who's U.S. catalog. (Actually, volumes have been written. In one case, Goldmine ran a review of last year's Who box set that was so excruciatingly long & nitpicky, I fell asleep trying to read it -- *twice!*). MCA, a label so uncool I can't imagine defending otherwise, have surprisingly enough rebounded in a major way with three Who "catalog titles" (that's Goldmine-speak, for all you non-"record collecting hobbiests"). The first, 'Live At Leeds', is a major expansion effort on their previous CD of the 1970 live LP with plenty of great 'n' muscular renditions of Who classics tacked on to the original, thunderous set.

But for fans of pre-'Tommy' Who, this CD is probably of little interest (or tolerance, for that matter). The upgraded rereleases of 'A Quick One' and 'The Who Sell Out', though, are a different story and I would guess are at the top of any compact disc-buyin' Here 'Tis reader's shopping list. 'A Quick One' (no longer titled/co-titled 'Happy Jack'; damn revisionists!), has vastly superior sound compared to MCA's previous, dull sounding CD (reportedly mastered from vinyl!) and features lots of cool, less than even remotely essential bonus tracks ("Barbara Ann" and "In The City" are prime examples; both are mediocre, fun and most insignificantly, Beach Boys-inspired).

Nobody, not even the Stones, cut singles as exciting as those of the early Who. That's not to say their long playing records from this period were of similar value. 'A Quick One', which alternates with 'Sell Out' as my fave of the two, is nothing less than a crazy mess. The pounding "Run Run Run", though not highly regarded, still sounds great to these ears as do any of the Entwistle or Moon-penned songs originally included (especially the demented "Cobwebs & Strange", written by the latter just in case you didn't somehow know all this shit). There's plenty of filler, too, notably the Roger Daltrey song "See My Way" and an unbelievably forgettable cover of "Heat Wave". Worst of all is the lauded "A Quick One While He's Away" ("the first rock opera"). This one not only sounds dated as can be, it no longer works even as a mid-sixties curio.

Fact: The Who never made that perfect album they always had in 'em. Their '65 debut was blessedly unarty but included too many bad James Brown covers. 'Tommy', despite moments of brilliance, today suffers from the same rot as "A Quick One" (the song). And 'Who's Next'? *Forget it!* No, the closest the Who ever came to a perfect album was on 'Sell Out'...or more specifically, side one of that foiled masterpiece.

Conceptualized as a manic program of pirate radio-styled, brilliantly spoofed jingles jacketing great Townshend originals (plus a real period piece charmer in Speedy Keen's "Armenia City In The Sky") and concluding with one of the Who's deadliest singles, "I Can See For Miles", the first side of 'Sell Out' is solid listening.

Less can be said for side two where the radio concept more or less dries up while the filler gets compiled (Entwistle's "Silas Stingy" being the worst of the lot). Better yet is the majority of bonus material added to this new edition, including a bunch of stuff previously only available either via bootlegs or the overpriced, misleadingly-titled '30 Years Of Maximum R&B' box set. Townshend's "Glittering Girl", the Daltrey co-penned "Early Morning Cold Taxi" and Moon's "Girl's Eyes" are all wonderful, unfinished examples of the Who's post-Shel Talmay power pop period while the "Coke 2" spot (which precedes "Coke 1"?) features one of the toughest instrumental tracks the band ever put on tape.

Besides bonus tracks, these reissues ('Live At Leeds', as well) include mega-deluxe booklets with photos and liner notes (though I gotta vote "no" on Dave Marsh's overblown essay that accompanies 'Sell Out').

Now, if MCA will get off their ass and upgrade 'The Who Sing My Generation' (the major roadblock bein' Shel Talmay who's sitting on the tapes) and while they're at it, compile a definitive CD collection of their all-important sixties singles (few of which are available even as bonus cuts on 'A Quick One' or 'Sell Out').

Attention, Punks! One time only 45 RPM list; hundreds of garage, Brit/Euro beat, etc. Low prices! Also, other stuff (LPs, "rare" memorabilia crap, etc.) Send SASE to editor soon-like (NC address, in front of mag).





PAUL REVERE & THE RAIDERS - 'The Essential Ride '63-'67 (Legacy)

The way rock 'n' roll history has been written, it seems the British came along, clobbered us with their refined beat music and the best we could muster up in response was derivative garage band punk. Great records came outta this pimply suburban underground: national hits like the Yardbirds rip-off "Psychotic Reaction" by the Count Five. But records like this, or "Little Girl" by the Syndicate of Sound, to name another, were flukes: a perfect single by a perfectly mediocre group. (Personally, I've always dug the Count Five but let's be honest: it's 'cause they sounded so crude and idiotic is what makes their records so damn enjoyable).

But what to make of Paul Revere & the Raiders? Under the corporate gun as a hot commercial property (with a string of national hits, albums, tours and "Where The Action Is"), how did they manage to produce so much quality, uncompromising rock 'n' roll. This question wasn't fully answered on the ill-conceived Sony/Columbia "Legend Of Paul Revere" double CD of a couple years back, which somehow opted to overlook non-single tracks from their essential peak period Lps (specifically, "Midnight Ride" and the continually MIA "Just Like Us" and "Spirit Of '67").

"Essential Ride" is the logical corrective measure, focusing on the years 1963-67 (only!) and compiling beautifully remixed singles (most with extra-hip extended fades: "Steppin' Out" is especially enlightening) and choice album cuts (like the crunching "Louise" - finally!). The unreleased material serves its purpose (the highlight of which is the spoken intro to the rude "Crisco Party") but if there's any one revelation outside of the all-around improved sound, it's the inclusion of the stretched-out "The Great Airplane Strike". A cool Bo Diddley-ish '66 single, ex-Raider Harpo is nevertheless correct as quoted in the liner notes when he admits it was "just no big deal" (at the time of its release). But on "The Essential Ride", this three minute single ventures out nearly double that length, veering from its Stones/"Flight 505" base into a studio freakout with weird theramin-like effect, impressive guitar interplay (Harpo and Drake-on-leave, perhaps) and atmospheric percussive pounding; less "505" and like a more psychedelic version of the Stones' "I'm Going Home".

Personally, I find it a shame that I can't plug more Bob Irwin/Sundazed/Legacy projects in this section (Note: As Sundazed is distributor of HT, file under: "conflict of interest", I guess). "Essential Ride" is further proof that, along with Rhino, Bob is doing the best reissue work of any label these days. And if you think I'm biased, I don't mind saying I would've dumped a couple of these tracks in favor of some personal Raider faves, namely "SS396" (actually, more of a Terry Melcher vehicle), Fang's Jaggeresque take on "I'm Cryin'", and one of Smitty's Dylan impersonations: either on Drake's "There's Always Tomorrow" or his own "Our Candidate". But that's just like me to whine about something minor (ch. Bob?). Tri-cornered hats off to Bob and also Sundazed's Jeff Smith who does a great job with the interior booklet graphics. This latest Raider romp is strong ammo for Paul, Marcus, Drake, Fang and Smitty (& Harpo) in their fight to be reevaluated by the rock establishment and as an afterthought, one of the best reissues since last issue.

LINK WRAY AND THE RAYMEN - 'Mr. Guitar: Original Swan Recordings (Norton)

It's not too often you see an artist actually make a move towards cruder material upon a jump from their original record label. For example, say what you want 'bout the Sonics' Jerden Records period: it had its moments but in no way was it as wild as the preceding racket they produced on Etiquette. Usually, by the time a band gets to a second (or third) label, their sound has been compromised: a rule that applies to just about all this mag's faves. On top of that, if you apply this line of thinking to the godfather of grunge-tone guitar, Link Wray, how in anybody's right mind could he be expected to come up with anything as tough as his untamed debut, "Rumble"? But exceptions are to be made, especially with this volume-insensitive trailblazer, a guy who thankfully never fit the "artist" mold in the first place.

After inventing the power chord with "Rumble" in '58 and following a stint with Epic Records (plus, apparently, some local Washington D.C. releases), the Wrayman was picked up by Philly-based Swan Records (home of Freddy Cannon and, if ya wanna stretch the truth, the Fab Four). His tenure with that label in the early/mid-sixties was not only his most prolific (he covered all styles that sold, from '50s rock 'n' roll to R&B, pop, folk-rock, even Merseybeat) but was also the home to his deadliest, most punked-out instrumental recordings.

Apparently, this 63-song, two-CD set is just about everything Link cut for Swan (and then some) and includes bookoo rawness: "Jack The Ripper", "Run Chicken Run", "Ace Of Spades", and two personal faves *especial*, "Dueccs Wild" and "Branded". There's Wray's psychotic vocal and fuzz-punch riff on "Hidden Charms" (10 times more punk than what you'll find on any '60s garage comp), a couple "Rumble" re-cuts, and "Ace Of Spades" again, this time disguised as a Yardbirds backing track. Lesser known intros like "The Fuzz", "Steel Trap", "Dinosaur" and a berserk as shit "Bo Diddley", to name some, add additional insight into our hero's distorted vision.

When Link & the Raymen veer too far from the crudeness, which is what happens on the shlocky "I'll Do Anything For You", the effect is pretty disturbing (not to mention jarring). And the world may not have been a worse place if this version of "Let The Good Times Roll" (with shrill, deputized Rayette dueting with Link) was left in the can.

But when Wray and his mighty Raymen let loose on killers like "Dueccs Wild", do yourself a favor and get the *ttt*\$% outta the way. This is a Norton release so it pretty much goes without saying that packaging includes lots of photos and great liner notes. As a matter of fact, once you get past some of Billy Miller's initial boasting 'bout Link's influence (it's hard for me to admit that he could even indirectly be held accountable for all the bullshit rock guitar that has followed in the last three and a half decades), it's fair to say this is one of the best sets of liner notes I've ever read (thanks in no small part to all the outrageous club gig anecdotes).

It's fall, school's back in session and your first week's assignment in Air Guitar 101: 'Original Swan Recordings'.

LOVE - 'Love Story: 1966-72' (Rhino)

Every once in awhile, a reissue makes sense. No, when I say this I'm not referring to one of those nine-CD Tennessee Ernie Ford box sets that the Europeans are so fond of or a reissue campaign revolving around the re-release of the Keef Hartley catalog. God *knows* I'm not. If the group Love were awarded a three or four-CD set, I'd almost assuredly buy it. But how often would I listen to it? After "Forever Changes", my Arthur Lee worship is pretty much reserved for a couple songs (not the ones with the endless drum & guitar solos, by the way). Gimme "Willow Willow" and "I'm With You" (same song, if you think about it) and I've got all the '69-'72 Love I need.

Rhino Records, who first started reissuing Love fifteen years ago, have avoided this overkill route by issuing the stupendously concise two-CD "Love Story". It covers 1966-72 and includes the best cuts off their first album, all of "De Capo's" first side and the entire "Forever Changes". The non-LP sides and tracks from the post-"Forever Changes" editions of Love (plus one Arthur Lee solo track) are merely icing on this cake: a beautifully decorated cake, incidentally, with amazing, rare photos of the original band on stage in '66, liner notes and a hilariously anal "sessionography". Look at it as "Forever Changes" with a lot of bonus cuts; a lot less listenable than that '67 masterpiece all by its lonesome maybe, but still a reissue I won't be pulling from my CD player for at least a year.

Before I forget:

Shadows of Knight - "Dark Sides" collects all their best Dunwich tracks. Your's truly lobbied long & hard to get Rhino to move on this. My campaign, I'd like to make clear, did not include suggesting the Super K turd, "Alone". Rhino's only wrong move in ages on "Texas Music Vol.3: Garage Bands & Psychedelia"; what's garage or psych 'bout Steve Miller, Johnny Winter or '73 Augie Meyers?

Sundazed's **Standells & Chocolate Watchband** re-releases are the absolute final word on these two groups. Another Sundazed fave: "You Baby" by the **Turtles**.

Pseudonym's **Motions** collection ("Impressions Of Wonderful") a semi-tragedy with its disproportionate amount of flower pop. Glaring omissions from their hard-hitting mid-'60s beat period make this one a judgement call.

Painted Faces - "Anxious Color" LP on Distortions is packed with folk-rock 'n' punk; nice package for such an obscure group.

Some soul reissues greatly anticipated and finally available: "Everybody Loves A Good Time!" The Best of **Major Lance** (2 Cds!), "Mercy Mercy: The Definitive Don Covay", & "Hi Times: The Hi Records R&B Years". The latter is 3 CDs of which the first, covering the '60s, is great. I'd like to go on record as stating this box set has the worst liner notes I've read in years.

Lastly, two livin' 'n' breathin' combos: Already a couple years old, "Live For Buzz" by the **Swingin' Neckbreakers** is still well worth mentioning. Most of the covers stink but it includes such Neckbreaker-penned instant classics as "You", "Take Your Life" and the ultra-crunching title anthem. A match made in hillbilly heaven: **Flat Duo Jets** & Norton Records return with, what else, "Introducing the Flat Duo Jets".

"Nobody spoil my fun!"

An interview with Daryl Hooper of the Seeds

By Jeff Jarema

For anyone familiar with *HERE 'TIS*, it's evident that I'm prone to exaggeration. I do it time and time again when talking about one of my fave-rave rock 'n' roll groups, constantly citing 'em as the most important act since the Rolling Stones. It's called *enthusiasm*. Unfortunately, it also has a dulling effect when put to use repeatedly, over and over again in these pages.

Take last issue...I proclaimed the Rationals to be, in my estimation, one of the greatest groups of all time, in a class only with Dylan, the Stones and the early Seeds. Problem is, typing up this kinda lunacy blows any credibility I might ever have accidentally stumbled across. I *love* the Rationals and they're easily one of my favorite bands but there was a lot of personal *stuff* in that article, not the least my frustration with getting brushed off by their ex-manager on a constant basis in my efforts to license and re-release some of their recordings. So, in reality, as great as they were, the Rationals didn't really belong in quite such stellar company.

And now in the role of devil's advocate, I'm gonna also demote the Seeds -- not just the Seeds, but the *early*, god-like Seeds -- from that aforementioned list of, as Kim Fowley would call 'em, "legends". And I do this to ensure that some folks out there take the Seeds seriously. If I compare 'em to the Stones, the squares out there (like this fuckhead DJ in L.A., Jim Ladd, who made a big scene on the air a couple years ago when he was required to play "Pushin' Too Hard" against his will on the air during a "Top 500" songs of all-time special on his hallowed FM "classic rock" station) are gonna laugh and dismiss 'em (again). But the Seeds were unique and *are*, no exaggeration this time, true legends in their own right.

In assessing the importance of the Seeds, you gotta look at their whole body of work objectively. If you try to embrace their entire catalog, unless you're Sky Saxon's mother, you're in for one very bumpy ride. In my opinion, the Seeds recorded some truly awful material, much of it to be found on their experimental flower-music "epic", 'Future'. This music *can not* be taken seriously and should be ignored by anyone critically analyzing the Seeds' music. It was an experiment and, in many instances, it failed.

But the Seeds recorded some truly special music, thoroughly unlike anything that's surfaced before or since. Their 1966 debut LP, 'The Seeds', certainly qualifies as one of the great albums of its era (or *any* era, for that matter!). A landmark achievement, it featured a beyond-provocative cover (with the Seeds sporting the longest hair *on the planet!*), a relentless punk assault on the listener unlike anything before it, and worth noting, possibly the earliest attempt of a group self-pennin' their entire debut long player. A five-star classic and this fan's choice, in front of 'Forever Changes', 'Out Of Our Heads' and 'Highway 61 Revisited', as his all-time favorite album.

If less consistent, there were still other peaks in the band's career, notably their second LP, 'A Web Of Sound', and a phony but still absolutely vital "live" album, 'Raw And Alive'. And then there were the singles; "Can't Seem To Make You Mine", "Mr. Farmer", "The Wind Blows Her Hair", "Satisfy You", and their greatest hit, the classic "Pushin' Too Hard". (And there were phenomenal B-sides as well, especially "Daisy Mae" and "Out Of The Question").

When they broke onto the scene in late '66, the Seeds were outrageous! Their hair was long beyond belief, keyboardist Daryl Hooper's offbeat perfectly with a goatee-styled beard and the most outrageous "gear" imaginable. While the hippest American bands emulated the fashions of Swinging London, Daryl Hooper actually dressed in renaissance-inspired capes and flowing sleeves and claimed in the press he was 200 years old!

And then there was Sky Saxon! The Seeds frontman with that *strange* voice, for lack of a better description often referred to as his "nasal dog whine"! His role in the unsung evolution of rock 'n' roll is in both bridging the raw end of the rock 'n' roll spectrum from the early Rolling Stones to the seventies punk movement and also inventing one of rock's silliest diversions, the "flower music/flower power" phenomenon of 1967. Puzzling, indeed, but that's Sky Saxon for you!

I recently conducted one of those ridiculously endless interviews that *HERE 'TIS* seems to have cornered the market on with the sure-to-be intriguing Daryl Hooper. Knowing him only from those old publicity photos, I thought a madman might easily answer the phone when I gave him a ring recently (Actually, that kinda describes Kim Fowley! See accompanying feature). After all, his old collaborator in the Seeds, Mr. Saxon, was pretty far beyond it all, apparently having done enough drugs in the sixties and seventies to render himself damaged for the rest of the show. So, why would I expect any differently of the mysterious Mr. Hooper?

As it turned out, upon talking briefly to Daryl, it became apparent that there was nothing at all strange about *this* ex-Seed. In the interview that followed that initial conversation, I found Daryl to be an extremely nice, laid back sort of guy...which is the *last* thing I would have ever expected! Nice? No way! But that's what you get; the *real* Daryl Hooper.



HERE 'TIS: To start off, it's a real tribute to the band that whenever someone involved talks about the Seeds, they speak with incredible enthusiasm and are always quick to point out just how popular you guys were in L.A. at the time.

Was there *really* a level of hysteria surrounding the band in L.A. at the height of y'all's popularity?

HOOPER: Oh yeah, definitely. At a particular point, we had a hard time just being out in public. In Hollywood itself, walking down the street or something, there'd be a bunch of chicks running up to us (laughter)! It was quite a time.

HERE 'TIS: I think one of the most fitting tributes I've read was in an interview with Lord Tim several years back. He said he would only return to rock 'n' roll if the Seeds reformed. This comment kinda sums up the loyalty those involved with the band and your fans share in respect to the Seeds. Can you explain this phenomena?

HOOPER: Well, I don't know if I *really* can.

HERE 'TIS: The loyalty factor...

HOOPER: The loyalty factor? I don't know if I could exactly explain it other than the fact that I know we had a lot of really die-hard fans that, from the beginning, once they discovered the band, they kind of followed us everywhere.

As far as Tim Hudson goes, he was always an admirer of the band as well as being our manager. He went through some bad times that kind of messed everybody up but as far as in the beginning, he definitely had those feelings and I'm sure he still does. I met him a few years back here and I think he's in England and owns a soccer team or something! He was from England originally, of course, and is back over there. But he mentioned then something about the only way he'd get back into rock 'n' roll was with the Seeds.

HERE 'TIS: You mention in the recent 'Travel With Your Mind' CD that both Rick and yourself were originally from Michigan. From what parts?

HOOPER: Just outside of Detroit. A place called Farmington.

HERE 'TIS: Were you and Rick playing in bands together back there?

HOOPER: Yeah, just little local stuff. I think the first band we formed, was called the Four Sharps. And then there was another one called the Rebounds (laughter).

HERE 'TIS: Did you cut any records back in Michigan?

HOOPER: No, none until Rick and I came out to California.

HERE 'TIS: This leads up to my next question: What prompted y'all's move to L.A.?

HOOPER: It was just being young and wanting to discover the west coast, where the streets are paved with gold and all the girls are blond!

HERE 'TIS: Good reasons!

HOOPER: Actually, Rick had done some computer programming, had just gotten out of school and was gonna try to do that out here and it was one of those vicious circles where, "Well, you can't do this without experience and yet you can't get experience without the job."

Rick was gonna pack up and go back. We were just bummin' around and I was gonna stick it out. I was enjoying it, being broke and whatever. It didn't matter. I liked California. We met somebody and played a little wedding gig or something and somehow Sky Saxon got our names, through this other fellow--I can't even remember his name--that we played with. And that's how we met up with Sky and the group was born.

We were not the Seeds at that point and we were just playing little gigs but it stopped Rick from going back to Michigan. We played one night together and just liked the sound we had, like right away. We were just playing cover tunes, of course, 'cause we'd just met.

I think the first job we got like seven bucks and a spaghetti dinner. And we were glad to get it! It was like, "OK, food!" It didn't matter about the seven bucks. It was the food that was important.

HERE 'TIS: Any idea when this would've been?

HOOPER: That would've been early '65.

HERE 'TIS: Though he seemed to record a slew of 45s around this time, Sky Saxon's pre-Seeds background is shrouded in mystery. Can you shed any light on his roots and earlier musical activities?

HOOPER: Well, he came from Salt Lake City, Utah. I know he was hanging around Hollywood for quite a bit in the earlier sixties, had done a number of these different tunes, some in the Little Richard style, and this and that and the other thing and his name was *Little Richie* Marsh on some of these records.

HERE 'TIS: In all truth, as somebody else (KICKS Magazine) pointed out, these records sound more like Neil Sedaka!

HOOPER: (Laughter) Yeah, some of it!

HERE 'TIS: Can you describe your first impression of Sky?

HOOPER: Actually, after talking to him on the phone, we met him at the bar where we were gonna play at and I don't think it was more than five minutes. You know, "Hi, how're you doing? We'll try to do these few tunes" and right away we kinda clicked musically. So, I thought this was a talented person. And we liked his voice. He's got a very *unusual* voice.

HERE 'TIS: Yeah!

HOOPER: Some people don't like it and other people just absolutely love it. He has a certain sound in his voice that's just hard to duplicate. You know it's Sky!

HERE 'TIS: Yeah, the loyalty thing I brought up, I think, has something to do with how you feel about Sky Saxon and his vocals. It's either the most unbelievable thing you've ever heard or you just don't get it.

HOOPER: Right. I agree.

HERE 'TIS: What was the circumstance behind his name change from Richard Marsh?

HOOPER: That I couldn't tell you.

HERE 'TIS: How did Jan step into the picture?

HOOPER: Jan was already with Sky, was playing guitar with him, and there was one other fellow playing guitar who we worked with...well, not long; a month and a half or something like that. He didn't really fit in with what we were doing so we got rid of him and just stuck it out as a four piece. We didn't *need* the fifth piece.

HERE 'TIS: What was Jan's background like? I guess he had played in some surf bands.

HOOPER: Yeah, he did surf music here and there. No actual recordings but he played with some different small surf bands and stuff. I couldn't actually give you names.

HERE 'TIS: This is kinda redundant, but can you pinpoint date-wise exactly when the Seeds got together?



The Seeds as they looked over a year ago when they were already well on their way to becoming one of the top favorite groups in the Hollywood area. L-to-R are Rick Andridge, Daryl Hooper, Sky Saxon and Jan Savage.

HOOPER: It was '65. I'd say it was probably, I'm gonna take a guess and say it was at the beginning of the year, February.

HERE 'TIS: In the early days, where did the Seeds rehearse? And how would you characterize your rehearsals?

HOOPER: In the very early stages, most of the rehearsing was done in the little bar or something that we'd be playing at that week. There were a couple of them where we'd start to get jobs where we'd be there for a month or so. We would just go in and practice in the afternoons or something. And then we started writing. Sky would come up with some words and I'd write some notes behind it and pretty soon we had a tune. The first thing we ever did was "Can't Seem To Make You Mine". That was the first tune we ever wrote. Sky already had the lyrics to it and I put the music to it.

It wasn't too long after we threw it in our repertoire of songs that we said, "We gotta try and cut this". So we cut that and "Daisy Mae". We just basically saved our money and went in the studio and paid for it ourself. Then Sky started pounding the pavement, to the different record companies, trying to get a contract, and it took awhile and we finally came up with Crescendo. And they paid for us, of course, to go back in the studio and that's when we came up with "Pushin' Too Hard".

HERE 'TIS: You mentioned getting paid for a gig with spaghetti. Any other good pre-fame poverty stories?

HOOPER: I can remember this fellow--this is pre-Seeds again, before we were actually the Seeds. We went through a bunch of different names and, of course, like a lot of other bands--I noticed reading your article with the group talking about the English influence and somebody saying they were from England when they weren't--kinda real typical of the times and one of the names we went through was the Earls of England. It lasted about a week!

Anyway, there was this guy who said he wanted to be our manager. He also owned an apartment complex. So, he let us move into this apartment complex, gave us our own apartment which was cool and it lasted about two months. And he never did a *thing* for us except giving us a place to practice although the rest of the tenants were complaining about the noise all the time. I think that's one of the reasons we got ousted.

That was pretty down 'n' out poverty times. I can remember collecting pop bottles so I could go in the store and buy cheese!

HERE 'TIS: Yeah, that Cheez Wiz is good. The mental picture of y'all practicing in an apartment building is almost like an episode of 'The Mothers-In-Laws'!

HOOPER: Yeah, *almost*!

HERE 'TIS: When does the residency at Bido Lito's fit into the story?

HOOPER: OK, we had become the Seeds and that was one of our first right-in-Hollywood places that we were playing. And we started playing a few of our tunes and noticed that they were getting the best reception so we just kinda said, "Hey, let's stop doing these cover tunes. We've got enough tunes of our own." We had a whole set then of our own stuff and we were throwing 'em in a little here and there and pretty soon were writing more and more and we just changed over to doing all our own material. The people were requesting our stuff and just coming to see us. That's basically where I'd say the Seeds were born.

HERE 'TIS: The Seeds are often cited, like in the notes in the original 'Nuggets' album, as "originally an underground group". Were y'all attracting a similar "freak" crowd to the ones hanging out at Ciro's to see the Byrds?

HOOPER: Yeah, definitely. We had a certain following that was coming to see us at Bido Lito's all the time. In fact, the Byrds would come sometimes to see us and we'd go up to where they were playing on Sunset.

HERE 'TIS: Did you hang-out much with those guys?

HOOPER: Somewhat. Not a lot. Somewhat in the early days.

HERE 'TIS: To jump back, you mentioned that playing Bido Lito's was one of the Seeds' first Hollywood gigs. Were y'all playing, like, bowling alleys in the San Fernando Valley before that?

HOOPER: Well, I don't recall really ever playing a bowling alley. And not so much the San Fernando Valley. We might have played there. I think we did a couple of high school-type things; dances or something. And we may have done a little club here or there.



Leader Sky Saxon had several hits on his own, as a single artist, before forming the group..

Most of it was down in the beach area; Santa Monica and Century City, Manhattan Beach, Newport. All down in that area, we did clubs.

HERE 'TIS: I would guess it was around this time that the group Love was also appearing at Bido Lito's. Did the Seeds and Love cross paths?

HOOPER: Oh yeah, a lot.

HERE 'TIS: Any interesting stories?

HOOPER: I didn't hang around too much with 'em. I remember Arthur being a kind of "funny" guy. He was nice in a way but he was in his own little world. Let's put it that way. Him and Sky got along really well because they were *both* off in their own little worlds (laughter)!

HERE 'TIS: Well, I guess they were into a whole other trip. Apparently, they were really into drugs.

HOOPER: They definitely were into drugs. There's no question there.

HERE 'TIS: Even in the earliest photos, the Seeds stood out with their long hair. And, of course, on the first album cover, y'all had *incredibly* long hair! What possessed you to grow the absolute longest hair on the scene?

HOOPER: Yeah, for that day and age, we were the original ones that had hair that long. We really got the looks in Hollywood at the time. Nowadays, nobody'd look twice at you (laughter). I don't know if we were necessarily "possessed" or if we actually thought about it and said, "Well, we *are* gonna grow our hair long". We didn't do that. We just started letting it grow. Myself, I was always interested in the Renaissance era and that type of look.

HERE 'TIS: Yeah, some of the publicity really zeroed in on this, painting you as this guy who was 200 years old!

HOOPER: That was kinda funny. I had that look and the look was my idea, to sort of be like that era but Tim was the one who came up with the idea for publicity that, "You're 200 years old. We won't give out your real age." OK, whatever.

HERE 'TIS: Speaking of long hair, there's this indescribably cool photo in the recent Seeds CD of y'all very early on playing on a flat bed truck at a shopping center or something. Any memories of this?

HOOPER: That was a record store opening or something. Actually, I think that might have been in the San Fernando Valley. I don't know if it's that particular picture...I remember there was a blind boy and he got the greatest kick out of us and was the nicest kid. We signed a lot of autographs and it was that real early, first experience of, hey, some fans came just to see us! It was cool.

HERE 'TIS: But y'all almost look like you were from another planet (laughter from Hooper)! Was that photo taken in '65?

HOOPER: I'd say that was probably '66. I think "Pushin' Too Hard" was out and hadn't really hit yet. And that was one of the ways we were trying to promote it.

HERE 'TIS: Can you give us an idea what the Sunset Strip was like, circa 1966?

HOOPER: Really wild. A lot of girls. A lot of *underage* girls. And a lot of drugs...which I never was into, myself. I'd like to make that comment. A lot of nightlife.

HERE 'TIS: This leads nicely into my next question: Lord Tim has said the Seeds were all very straight as far as drugs, at least in the beginning when he was involved. Looking at the first LP cover, this seems kinda incongruous with y'all's image. What's the truth?

HOOPER: That *is* the truth, and I know it doesn't look like it! Sky got involved with drugs later on and that was part of the downfall of the group. But the rest of us never did.

HERE 'TIS: With all these 'Nuggets'-type reissues and historical perspectives from people like 'Rolling Stone', the Seeds are always lumped in with all these so-called "garage bands" like the Leaves, Standells, etc. Certainly, there are similarities. But unlike those bands, the Seeds had a totally original sound and so this categorization seems shortsighted and unfair to the band. Do you care to offer an opinion on this can of worms?

HOOPER: Well, I'd like to think we were really unique and had a real sound of our own. You know, we weren't out to copy someone. I know there were some groups that would analyze somebody else's music: "Well, how can we come up with *that* and sound like *this*." We really didn't do that. We were just putting out what we liked to play. It was *our* music, especially in the early days.

(Later) we kinda changed and went off into 'Future' and stuff like that and that was an influence from, say, 'Sgt. Pepper'. And though that was fun to do, I know some people don't care for where the Seeds went at that particular time. I think if the group had stuck around longer, we would have reverted back to the harder sound of the first and second album.

HERE 'TIS: Wow, that's right on the money! If there's one band the Seeds are most often compared to, it's the Stones. Care to deflate this comparison as well?

HOOPER: Well, I wouldn't want to deflate it but, again, I'd like to say that we weren't out to copy the Stones. But we had that raw sound, especially "live". I never felt as though the group was as good on record as we were live. We could create an air that everybody just really got into, band and audience, both. It was never really captured on record. That raw "realness" is something the Stones, especially in the early days, had. So, in *that* comparison, I would say we were a lot like them but we really weren't going out to copy their music.

HERE 'TIS: Actually, the Seeds were much wilder than *any* of the bands making records at the time. How'd y'all carve out that totally original, aggressive sound?

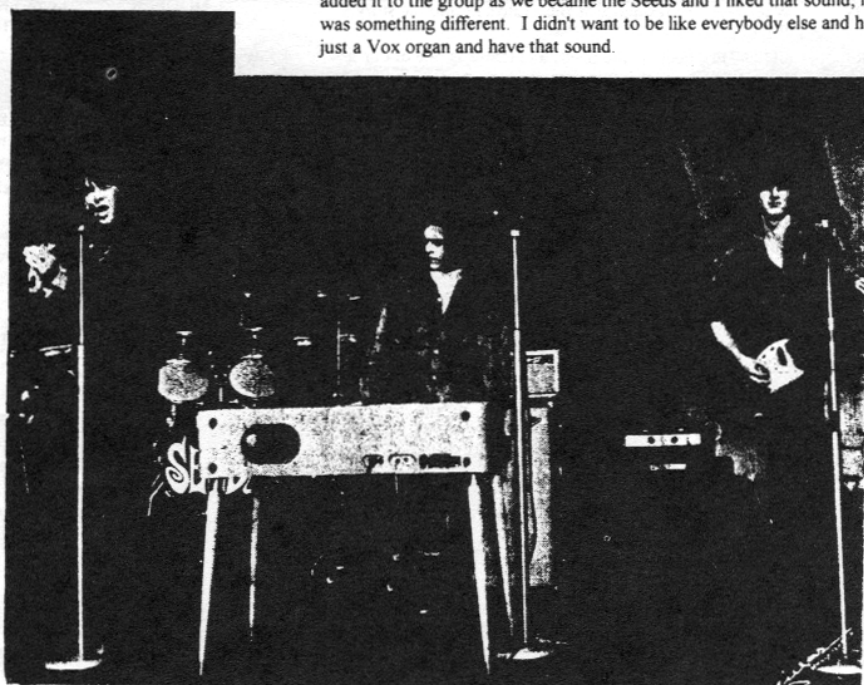
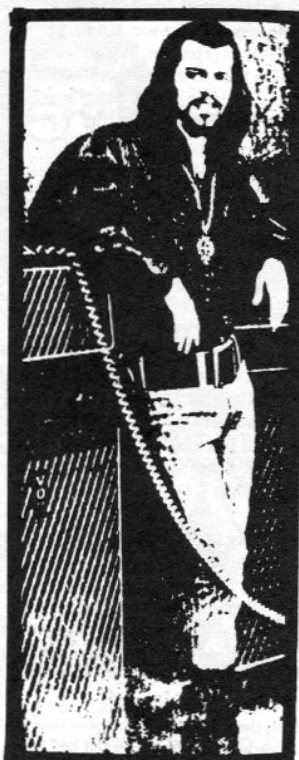
HOOPER: It really just had to do with the click of the four musicians; the camaraderie or whatever that we had between ourselves. For instance, we'd start to write a song. I might have a few licks on the piano and Jan might say, "Oh wow, let's go with this". He'd throw that in and Sky'd say, "That sounds like..." and he'd start singing a few words or something. And sometimes in five minutes, we'd have a song. It was just that click that four people could put together. I don't know if I could describe it in words. It was just something we had together.

HERE 'TIS: Though the best Seeds music was almost always performed in a direct, and some may point out *simplistic* format, these songs upon closer listen are chock full of musical intricacies and were really brilliant in their own unique way. How did y'all arrive at these great arrangements?

HOOPER: I did a lot of the arranging. Sometimes after we produced a song, I would then spend the time to actually write it out. And if we were going to use Harvey (Sharpe) on the bass in the studio, which we did some of, and then in later years I would play keyboard bass and we didn't use a bass. And I played string bass a little bit on a couple of tunes, too. Sometimes I would actually write out the arrangements and other times, we'd just go in and write a new song right in the studio. Bang! And there it would be!

HERE 'TIS: While most keyboard players in the mid-'60s followed Alan Price of the Animals' lead in using a Vox organ, you bucked this trend with a Wurlitzer electric piano and thus helped pretty much define the Seeds' sound. Was this by design or merely financial necessity, i.e. you couldn't afford a Vox in the early days?

HOOPER: Well, I already had the instrument. It was something I had brought from Michigan. So, partially you're right. I picked up a Farfisa organ and added it to the group as we became the Seeds and I liked that sound; it was something different. I didn't want to be like everybody else and have just a Vox organ and have that sound.



The Seeds, live 1966
(Left) Daryl Hooper, '60s punk god, late '66

July 13, 1966-



HERE 'TIS: What the hell is an organ melodica?

HOOPER: It's got reeds inside of it like a harmonica and yet it has keys like a piano or an organ. And you have to blow into it. That was the sound on "Can't Seem To Make You Mine".

HERE 'TIS: The Seeds' studio bassist Harvey Sharpe said you were the musical talent of the group. How do you respond to that?

HOOPER: I guess I could take credit for that. I was the most musically trained. I was trained classically and had played in a lot of little groups growing up and played a lot more variety of music and had a lot more musical knowledge. That's why I did a lot of the arranging and I could say I *would* actually write things out on paper and try to explain it to somebody. And sometimes it wasn't worth it (laughter)!

HERE 'TIS: Jan had a very unique guitar style. Over the years, it's been praised both critically and even sarcastically. How would you assess his playing?

HOOPER: I always thought he was a *really* great guitar player. I enjoyed working with him, writing things with him, too. He would help in the arranging, too, from time to time. I think he had his unique style from his surf music stuff that he used to play and when he evolved in his guitar playing, and we sort of all evolved together. I can't explain the real *style* he (developed). It has a surf influence but it *definitely* isn't surf music!

HERE 'TIS: There's some sort of story 'bout Neil Young being a fan of Jan's and some have even suggested he borrowed some from Jan's playing. Ever heard this one?

HOOPER: We did a tour with Buffalo Springfield and him and Jan got along really well and I think he did admire Jan's playing as well as Jan admired his. They got along fine and we jammed together on the bus and whatever.

HERE 'TIS: What other big names like the Springfield did y'all jam with?

HOOPER: We didn't jam a lot with other people. Sometimes just playing guitar on a bus tour with whoever we were with. I'm trying to think...we did tours with Question Mark & the Mysterians, the Buckingham. Name me some groups and if they were American, we probably played with 'em!

HERE 'TIS: How 'bout the Shadows of Knight?

HOOPER: That's one group we really didn't play with. I was reading that article (Jerry McGeorge interview-HT#6) and I was trying to figure out... that tour almost sounds like a tour we were on in our real early stages. Our record hadn't even broke yet and it did while we were on that tour. In fact, do you have a date on when they did that tour?

HERE 'TIS: Yeah, I think it was in the Fall of '66; maybe September or October.

HOOPER: I'm just wondering, 'cause when I read the article, I was thinking, "Who's this group?", and of course "Gloria: I knew the record like the back of my hand but it didn't click, the name of the group, for some stupid reason. And then I'm wondering, this list of all these other groups that were on this tour...that sounds like the same tour we were on! It must not be 'cause for some reason, I don't remember them. They must have done a similar tour with the rest of these groups around the same time 'cause we sure did with all the other ones. It's kinda funny.

You wanna hear a weird story on that one? (I'm thinking more filth on Question Mark, of course! -ed.). That was the very first tour we were ever on. It started in southern California, went through the south, up the east coast, through Maine and we ended up in Montreal, Canada. It's wintertime and the truck following the bus with all of the equipment got stuck somewhere. All the bands show up; Question Mark and everybody. We're there, the crowd's there, all rooting for the groups to come on. We weren't headlining. Our record was just *starting*, you know, and in fact I think Question Mark was the headliner.

The guy from William Morris Agency--he was like the manager for the bus and all of the bands--they've got him in the back room. We find out the mafia has got all of the radio stations locked up in this town as well as this club that we're (playing). They've got him in the back room with a gun at him saying, "If you don't produce the groups in the next half hour, you're history!" He was shaking in his boots!

So, what happens? Everybody gets really nervous and all the bands split. *Not the Seeds!* We're still there 'cause we were too stupid, I think (laughter). So, the truck ends up getting there and we had to play the *entire* night. That was the end of the tour and we got left, literally! We had nothing (i.e. \$\$\$); well, enough for a hotel room for about three nights. The visas are running out, the whole nine yards. We had to wire William Morris to front some money to get us out of town and it took a couple of days and a bunch of hassles. That was our first tour experience!

HERE 'TIS: We were talking about the guys in the band and Rick, unlike Jan, was less controversial musically. He's just a great drummer. Care to sum up his musical strengths?

HOOPER: I think he was really just a *strong* drummer. You could always depend on him being right on the beat. You'd set a time on a song and you'd ask him to bring it up again and it was *right there*. It was right there on the money every time and I think that's very important in a drummer. I've met fancier drummers but they weren't always doing the same thing all the time. Sometimes they'll really throw you for a loop. And you wouldn't get that from Rick.

HERE 'TIS: How well did the four guys in the Seeds get along socially? Did y'all hang out much with Sky?

HOOPER: We didn't hang out a lot with Sky. The three of us hung out more, on tours and stuff. Sky had a tendency to be a little wilder than the rest of us and he would go off to do things that we really weren't into.

HERE 'TIS: By the way, I used to drink at this bar in Hollywood from time to time and there's this old broad in there all the time, and I mean old in that she looked like she'd been boozing it every day for the last 25 years. But she's in there one night talking to a friend of mine and I about the '60s and I was asking, "Do you remember the Seeds?", and she says, "Yeah, I slept with Sky Saxon!" Then she goes to bragging about sleeping with Jim Morrison, only problem bein' that he couldn't get it up, unlike Sky who she said was great in bed. I think that sums it all up!

HOOPER: (Laughter) And it's probably a true story! He was definitely a ladies man. (At this point, Daryl goes off the record on Sky's boundless sexual conquests, concluding with a laugh, "Some of us were a little pickier!")

HERE 'TIS: This leads into my next question: Not to take anything away from the rest of you guys, but Sky's appeal to the opposite sex borders on the legendary! As best you can, can you sum up this magnetism he had and how it affected women?

HOOPER: I don't know if I can sum it up. He definitely had it. There wasn't any question there. He would definitely attract the ladies...of all looks, sizes and shapes! And he'd go with any of 'em (laughter)!

HERE 'TIS: Sky Saxon is, of course, one of the most mysterious characters in rock 'n' roll history. How would you describe his personality and mystique during those years with the Seeds?

HOOPER: Well, he had a really poetic way about him and I think that's one of the things that made him unique. He was a very warm and loving person. He would never hurt a fly. Sometimes, he was a little hard to get along with ego-wise or he had his own set way of wanting to do something and there might be a conflict about that, but it wasn't too bad compared to other groups. That's been the downfall with a lot of groups.

You get four people in there that all have ego problems. Then you've got *real* problems. It usually breaks up the group. We had Sky that way and the rest of us all got along great. And a lot of time, we would just say, "OK, go for it, Sky."

But he's definitely a real different kind of person, a real, true artist, in the true sense of the word. He lives and breathes, even to this day...no matter how down and out he could be, he would just revert to sitting and writing a song, or wanting to get up and perform. (He's) just a true, die-hard artist.

HERE 'TIS: There's also this "weird" mystique about him, regarding his behavior. Was he sorta bizarre even back in the sixties?

HOOPER: He wasn't bizarre back in the early years. Later on, which is part of the reason for the break-up of the group, yeah, he got involved in drugs and just got too strange for the rest of us to handle and his music showed it, too. I don't know how much detail I want to go into as far as you printing it as an article. He got involved in some different things in Hawaii, religious-wise...let's (put) it that way, and he got pretty freaky. And I think that messed him up to this day.

HERE 'TIS: Any memorable stories about recording "Can't Seem To Make You Mine"?

HOOPER: No, not other than the fact that it was very exciting because it was our first recording experience in a real studio. It was recorded at Western, where the Beach Boys recorded and we used the same engineer. As I said, it was all new to us. Of course, Sky had recorded and was used to it all. We only did a couple tunes and we knew 'em real well so it was only a few takes. And we were paying for (the session).

HERE 'TIS: Did "Can't Seem To Make You Mine", in its initial release, get any airplay worth mentioning?

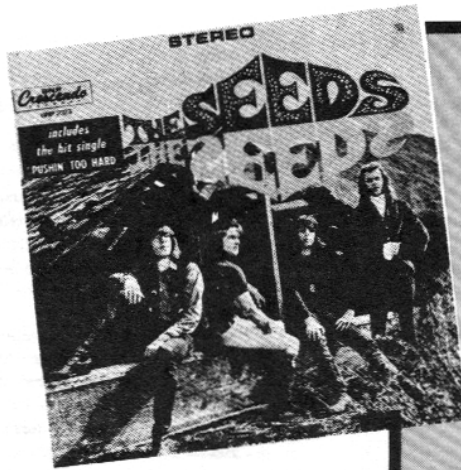
HOOPER: It got a little late night airplay. I remember going down to talk to Wolfman Jack and doing a little two minute interview and he played it late at night. It was just going down to the station and saying (in pleading voice), "Hey, will you play this!" and late at night, they'd do it. But it was hard to get onto that playlist. In its first release, "Can't Seem To Make You Mine" did so-so locally but not even that great 'cause it just wasn't getting any airplay.

Then we got that first tour and we had come out with "Pushin' Too Hard" and that was just kinda hanging in there. During that tour was when the record broke, when we were riding in that bus and would turn on the radio and here comes "Pushin' Too Hard". By the time we got back to Los Angeles, we had a hit record on our hands. When we re-released "Can't Seem To Make You Mine" (in '67), that was what the record company wanted to do 'cause they always believed in the record and, sure enough, we had a hit record with that.



RECORD REVIEWS

THE SEEDS (GNP Crescendo). The Seeds are a solid contemporary combo with all the trappings—the blues sounds, the long hair and the high boots. But this Coast group delivers with unusual vitality even if within the limits set by the guitar-rhythm format. The most striking numbers are "Can't Seem To Make You Mine," "Lose Your Mind," "Evil Hoodoo," "Pushin' Too Hard," "Try To Understand," "It's A Hard Life," "Excuse, Excuse" and "Fallin' In Love."



HERE 'TIS: Did the Seeds ever do any local T.V. before "Pushin' Too Hard" hit?

HOOPER: No. Once it hit, yes, we started to do a lot. We did 'American Bandstand,' 'Where The Action Is' a lot of times, with Paul Revere & the Raiders, 'Groovy,' 'Shebang,' we did all those shows. But it was all once the record hit.

HERE 'TIS: It seems that releasing an entire LP of all-Seeds music before y'all even had a hit was a risky proposition for your record label.

HOOPER: Yeah, that's true. That was our idea, Sky's, mainly, but we were all for it. In fact, the Beatles and Stones at the time, they still had a couple of covers -- especially the Stones -- on their albums (editor's note: This is pretty accurate as far as the Stones comparison is concerned -- 'The Seeds' released around the same time, and possibly even a couple months before the Stones' first all-Jagger/Richard-composed longplayer, 'Aftermath'. The Beatles, however, is another story). It took some talkin' to get the record company to do it.

HERE 'TIS: Do you have any idea, 'cause this is one of *thee* pivotal moments in rock 'n' roll history and the evolution of "punk" rock, at what time of the year in '66, was the first album cut?

HOOPER: No, I don't. It's too many years ago! Now, I could find that out for you. Neil Norman (of GNP Crescendo Records) would know the answer to that. I can take a guess. Do you know when the second album was released?

HERE 'TIS: I think it was around December '66, but I'm not sure.

HOOPER: The (first) one probably came out in the springtime. It *had* to.

HERE 'TIS: The first album is, at least in my correct estimation, one of the greatest LPs *EVER!* This is obnoxious, but I gotta talk about this track-by-track. Don't hang up!

"Can't Seem To Make You Mine": How did Sky come up with that insane phrasing, like a cross between a wolf call and a hiccup?!

HOOPER: I think he started that with a Little Richard song: "Good Golly Miss Molly", maybe? One of those songs had an "oh" in it that he used a kinda crack. Anyway, that's where he used to do it in this other song. It grew out of that.

HERE 'TIS: "No Escape": This sounds a lot like "Pushin' Too Hard". What's the deal?

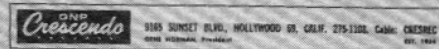
HOOPER: Probably just coincidence. It has a similar chord progression but it's in a different key. We didn't try to make it sound like "Pushin' Too Hard", that particular one. Now, if you start talking about "A Thousand Shadows", that was the record company wanting us to make a record that sounded like "Pushin' Too Hard". And it does sound a little *too much* like "Pushin' Too Hard" although it was a minor hit for us.

HERE 'TIS: "Lose Your Mind": This has a great '50s feel to it, like "Daisy Mae". Was that a conscious effort to write in that style?

HOOPER: "Lose Your Mind"? I remember the song but not much else about it.



THE SEEDS / 'PUSHING TOO HARD' ...GOING NATIONALLY TOP 10 / NEXT SINGLE-'MR. FARMER'...TOP 10 IN ONE WEEK L.A. / PRODUCED BY MARCUS TYBALT FOR BROMPTON PRODUCTIONS. AGENCY WILLIAM MORRIS INC./EXCLUSIVE DIRECTION-LORD TIM HUDSON & ED GARNER-BROMPTON PRODUCTIONS. 8355 SUNSET BLVD., SUITE 206, HOLLYWOOD, CALIFORNIA / THE SEEDS ARE GROWING.



HERE 'TIS: Well, I guess that's an answer in itself. For the next one though, you've gotta elaborate!

"Evil Hoodoo": *What can one say!* Greatest electric piano sound ever! Greatest fuzz bass ever! As great as anything even the Stones ever did!!! Since you co-wrote this one, just what in the hell is Sky singing about?!

HOOPER: What is he singing about? I don't know the whole story. A lot of songs, some of his words, I don't know *how* he came up with them (laughter)! And whether true or not, he probably has a story about it! It had to do with magic, the South, Cajuns and that whole thing.

The music to that song is (representative of) that era when we were getting into "freak out"; musically, getting just really "out there".

HERE 'TIS: How did you get that unbelievably distorted keyboard sound (on "Evil Hoodoo")?

HOOPER: By using a little amp and overpowering it, doing it on purpose. We did different things, experimenting with sound. That's one thing we tried to do. And we weren't thinking, "Oh, did you hear *that* on so-and-so's record". We weren't doing that. We were literally sitting around thinking, "Well, what goes in this song? Let's put something different in here." I remember running a guitar through a Leslie organ on one of our tunes and I don't remember that ever being done before. I was using the organ and I think, "I wonder what this would sound like if I put the guitar through it?"; it was really different. You didn't have synthesizers back then. You had to come up with your own ideas, make up your own sounds and start experimenting.

HERE 'TIS: I guess that's one of the great things about the sixties. Y'all were thinking up crazy stuff and trying it for the first time.

"Girl I Want You": This song has a lot of great screams and yelps from Sky. When Sky was singing these wilder tracks, was he in some kinda weird trance?!

HOOPER: A lot of times, you thought he was! In the studio, he was pretty amazing...onstage, too. He would really get himself into a state. He would get *really* into the song. You could almost say he was in a trance. He would really throw his whole feeling into the song, especially trying to do it in the studio. I'd say that was one of the things that didn't come across *that* well, recording-wise; the intensity of the group and the feelings that we produced both for the group and the audience.

HERE 'TIS: Another important point about this track: Your keyboard arrangement along with Rick's playing really anticipates the Doors' sound which didn't surface for at least six months or so. Is it true, as according to Lord Tim, that Jim Morrison (and most likely the rest of the Doors) used to frequent Seeds shows in Hollywood?

HOOPER: Yeah. We did a lot of shows with the Doors. We toured up and down the college circuit with the Doors. We were headliners and they were second billing and later on, we played a few shows with them and they were the upper billing.

I think they copied a lot of things (from the Seeds), actually.

HERE 'TIS: "Pushin' Too Hard": This deserves a real insightful, intelligent question. Unfortunately, this is all I could come up with -- Did y'all ever make any bread off this?

HOOPER: I didn't!

HERE 'TIS: C'mon!

HOOPER: Sky did, *somewhat*, not anything like he should've, I don't think. And for the whole group, we *definitely* didn't make what we should've (strained laughter)! I don't know if I can actually explain "why". To the best of my knowledge, a lot had to do with bad deals and contracts.

HERE 'TIS: Did you ever get a final sales figure on "Pushin' Too Hard"?

HOOPER: No, (though) I know "Pushin' Too Hard" did go over a million.

HERE 'TIS: "Try To Understand": Incidentally, and don't get mad, but this is my least favorite track on the album.

HOOPER: "Try To Understand"?

HERE 'TIS: Yeah, I think it's 'cause of Sky's vocal which reminds me of those teen ballads he was doing before the Seeds, whereas on the rest of the album he basically sounds rabid. It's a great song, though. My question was: Why did the Seeds use an outside arranger (Vinnie Fanelli) on this one?

HOOPER: That was the record company. They wanted to try and get a different influence in there. And I never was happy with it.

Sky was doing the early producing, good or bad (*incredible -ed.*). I did some late night sessions with him, sitting there and making comments about leaving this in, taking that out, raising this up or down. But he did most of the producing, himself. In fact, you may have this as a question later in the interview, but "Marcus Tybalt"...that's Sky.

HERE 'TIS: Yeah! He said in an interview that it was political 'cause he already had his hands in the songwriting as well as being lead singer of the group (as well as masquerading as the Seeds' bass player). The point being that with control of production, he had too much power as a recording artist.



**THE
SEEDS**

LIVE - IN - PERSON
FRIDAY: 11am. to 1pm.

- * Hear "Pushin' To Hard" -- "Mr. Farmer"
- * Flag the FREE TRAM to the Action
- * Its Where It's At
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HOOPER: The record company *and* everybody just said, "It sounds like you're doing everything." And he came up with (the production alias), too. I don't think it really mattered a hill of beans, one way or another!

HERE 'TIS: "Nobody Spoil My Fun": One of the greatest! That groove y'all lock into on this song is so cool. Any comment?

HOOPER: Yeah, I liked that song myself. That (groove) was my doing. I had most of that and then Sky came along with the lyrics.

HERE 'TIS: "It's A Hard Life": Was Sky writing from personal experience here?

HOOPER: *Somewhat*. I think some of his own experiences and then knowing a lot of people and being around the (record) industry. When that song was written, I think we were living in that apartment and starving.

HERE 'TIS: "You Can't Be Trusted": By the way, this one is a real overlooked gem. It's never on any compilations but it oughta be and I think it's a *great* song!

HOOPER: That one has a fuzztone *piano*. That real weird sound in there? It's the Wurlitzer running through what they called a fuzztone then; a distortion box.

HERE 'TIS: Wow!

HOOPER: That was one of those songs where I was just monkeying around, you know, wondering what it would sound like if I did this. It had such a weird sustain to it, too.

HERE 'TIS: "Excuse Excuse": Like most of the album, this track has a real "punk" feel to it. And in grand punk tradition, there appears to be a dirty line: "When I'm on top, you wanna move around". Is this a correct guess?

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HOOPER: Again, since I didn't write the lyrics, I can't answer that positively but probably, *yes*.

HERE 'TIS: "Fallin' In Love" is a brilliant way to end the album, after two sides of unrelenting, uptempo punk. It adds a real nice touch to the proceedings and, despite what the naysayers might say about the 'A Full Spoon Of Seedy Blues' album and y'all's dubious ties to that kinda music, I gotta point that you play great blues piano on this track. Were the guys in the Seeds all big blues fans?

HOOPER: Yeah! Sky sort of introduced us to it although I had played a little myself. But Sky sort of got interested in it. He brought a Howlin' Wolf record around or whatever and said, "Hey, listen to *this*!" At first, we were goin', "Hmmm, I don't know" and then, pretty soon, we were all enjoying it.

HERE 'TIS: In the Fall of '66, "Pushin' Too Hard" finally broke in L.A. and then throughout most of the country. What events led up to its achieving that kinda success? There's a story about "Huggy Boy" or one of those big L.A. dee jays pulling it off the album and giving it a push...

HOOPER: I've heard that, too. I don't know. It was finally just getting some honest airplay out there so people could hear it. That was our toughest obstacle. It's probably the toughest obstacle for any group, especially then. I think, too, the more we played and the more fans we got, then they were calling in the records. They were calling the stations, saying, "Hey, there's this group out there (the Seeds), can you play 'Pushin' Too Hard'?"

HERE 'TIS: Though the record was considered a huge hit, it only reached #36 on Billboard. Was Crescendo not quite in a position to promote and distribute the record on a nationwide level?

HOOPER: Yeah, they were never really good at promoting. That was one of our problems with the record company. I don't know if you can say, "not capable". I don't know if that's the word. ("Pushin' Too Hard") made number one in a *lot* of places, actually, but nationwide, no.

HERE 'TIS: Well, other bands have pointed out to me that the reason there big hit didn't chart higher nationally is 'cause its success was timed differently from market (city) to market; maybe it was top ten here but just being added to a playlist there.

HOOPER: That could have a lot to do with it. I've got a funny story...

HERE 'TIS: Yeah, go ahead!

HOOPER: I don't know the name of the town but it's somewhere in the mid-west. ("Pushin' Too Hard") was, like, number one in this little tiny, po'dunk place. We were hearing about this and wondering, "Why is it number one *there*?" And, as it turns out, it's the same place (where) the Burpee Seeds Company is located! It was, like, population 100.

HERE 'TIS: What's the story behind the Seeds' appearance on 'The Mothers-In-Laws'?

HOOPER: I don't know how they actually heard about the group but Tim came to us one day and said, "Hey, I've got this offer from Desi Arnez if you wanna appear on 'The Mothers-In-Laws' and do 'Pushin' Too Hard'." I thought it was one of the most fun things we ever did. It was just a fun thing to do.

Sky wouldn't agree with that at all. He always thought -- not necessarily then, but in later years -- I don't know, he had some funny ideas about it. We were called the Warts on the show and it's like, again, you're supposed to have a funny name; "the Seeds" wasn't funny and they wanted us to be funny. It's supposed to be a comedy show. Well, he came up with, later in years, that "Warts" means "War". He would come up with these *strange* ideas.

He even came up with a story that *that really wasn't him* (laughter)!

HERE 'TIS: Naw, I think anybody who's seen it knows it's him, which leads up to the next question: That appearance probably cemented a lot of people's opinion of Sky being a real wacky character. Was Sky playing himself or was a lot of it a put-on?

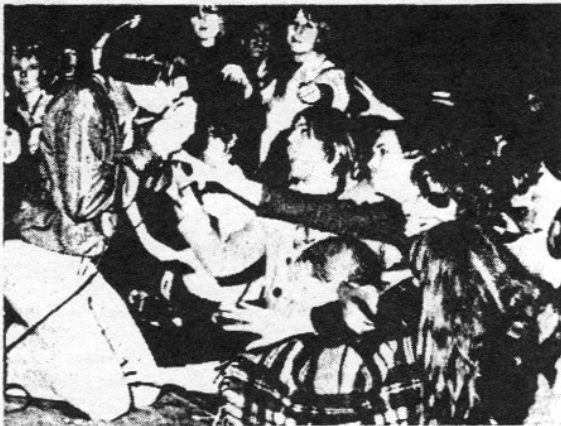
HOOPER: Fifty-fifty.

HERE 'TIS: As the band's stock rose even further on the Strip (with the success of "Pushin' Too Hard"), how riotous were the local gigs getting?

HOOPER: Oh, *quite* riotous, especially with one of the things we did in our act -- you know, "flower power" and all that, which we, by the way, originated. We felt as though our music was a little different than every-



SEEDS-MANIA! The teen queens go nuts for Saxon, early 1967.



body's and we wanted to come up with a name for it, instead of just "rock-whatever". Then Sky came up with, "How about 'flower rock music'?" We thought, "Yeah, that's kinda cool, flowers, peace and love -- everybody's into that, anyway."

So, we started throwing flowers at the audience and the girls would just go *ABSOLUTELY* bananas! It *did* get quite riotous. I remember a show in Hawaii where our record was really big and we'd flown in and at the airport, there was a huge mob of kids. It was like a mini-Beatlemania thing and it was very exciting for us, signing all kinds of autographs. We had to be escorted by the police on motorcycle and go to the radio station and all this.

And the concert itself was in a great big round auditorium of some sort with cops in front of the stage to keep everybody back at a certain distance. And Sky had some lais around his neck that somebody had given him and he took one off and he threw it and it landed on this cop's head and *instantly*, ten girls jumped on the cop and we never did see him again (laughter)!

HERE 'TIS: That's great! But the gigs were just nuts?! Was it, like, 90% girls at these big shows?! (For some reason, probably 'cause "classic rock" radio ignores their music, I'm confusing these guys with "teenybopper" acts like the Monkees & Herman's Hermit's? -ed.)

HOOPER: No, I wouldn't say that. It was like most rock concerts at the time. It was a mixed crowd. But there were *a lot* of girls and, of course, the girls were going more nuts than (the guys).

Our shows got *really* exciting. They were really fun to do. I literally had clothes torn off me at certain shows. They tore up a brand new jacket one time. About six girls got backstage and...it's funny. You think, "Oh, this is really cool." Well, at that particular instant, it wasn't that cool 'cause they're not looking for what you *think* they might be lookin'. They just want a piece of your clothes or a chunk of your hair! They just want something to take home, and they literally tore the whole back of my jacket *right out*!

HERE 'TIS: Lemme ask you, do you still have any of those cool old mod threads you useta wear with the Seeds?

HOOPER: I do! I've got some hanging in the closet. I designed a lot of these myself.

HERE 'TIS: 'A Web Of Sound' appeared on the heels of "Pushin' Too Hard". Though I'm more partial to the first album, most fans cite this as the Seeds' crowning achievement. What do you recall of making this record?

HOOPER: Well, a lot of the cuts, I think, are some of the finest that we ever did. I think we were just kinda refining things. You'd have to ask me questions about certain tunes, which I could probably relate something about.

HERE 'TIS: Believe it or not, I'm not gonna drag you through this album track-by-track like I did with the first one (laughter from Daryl)! On this album, y'all worked with the Stones' engineer at the time, Dave Hassinger. Yet the Seeds didn't try to recreate the RCA-Stones sound at all (pretty much leaving that to Hassinger and the Electric Prunes to mine a couple months later. -ed.). Was his presence in the studio coincidental, or were y'all trying to compete with the Stones on their own (studio) turf?

HOOPER: No, it was unintentional. We wanted to try a different studio; a big room. RCA was a big room compared to most of the other studios where we recorded; Western, Goldstar. Anyway, we were just trying a bigger studio but it didn't make a whole lotta difference 'cause in those days, what they did to you anyway was...you'd be in this big, gigantic room that could've held a hundred musicians but they'd put up boards between you and you ended up in this little *cubicle* (laughter)!

So, really, it didn't make any difference if you were in this giant room or a little closet. And it wasn't intentional (using Hassinger and RCA) other than wanting to experiment and use a bigger studio.

HERE 'TIS: There are so many references made to Sky being a possible threat to Jagger and all that kinda stuff. Did Jagger ever check out Saxon and the Seeds?

HOOPER: I don't know. I've heard that and Sky was very charismatic and exciting on stage *like* Jagger but, again, I don't think he was trying to copy him 'cause he had some moves of his own! I don't know, as far as if Jagger ever came to our shows. I never met him.

HERE 'TIS: Didn't the Seeds play the Hollywood Bowl with the Supremes?

HOOPER: Yeah, that was a *very* exciting show! In fact, I'd almost say we got a better reception than the Supremes! The crowd was just *absolutely* insane and when we came on, it was just an incredible show.

HERE 'TIS: It was a local crowd, so I'm sure y'all had 'em in the palm of your hands.

HOOPER: Exactly. It was a sell-out, they were up on the hill, out of the seats and totally screaming. This girl tried to get to Sky and fell in the little pond in the front! They had to pull her out (laughter).

HERE 'TIS: What other big groups did y'all play with?

HOOPER: We did quite a few shows with Sonny & Cher, especially on a tour back east. That was fun. They were really good people. Sonny was very friendly and outgoing and just an all-around good guy. And Cher was this meek little mouse that sort of just went off in a corner and sat and hardly said two words.

HERE 'TIS: Huh?!

HOOPER: Yeah, in those days, it was Sonny running the show and she was just shy and laid-back.

HERE 'TIS: What was life on the road with Sky like?!

HOOPER: Actually, a lot of touring is boring. When we did have a little time to spend and go out socially, most of the time it really wasn't spent with Sky. I remember down south where we all kinda went out together and Lord Tim was with us and we went to Brenda Lee's house. She invited us over and we *missed* going to see Elvis by (Daryl snaps his finger), like, a half an hour!

HERE 'TIS: Did Elvis wanna meet the Seeds?!

HOOPER: Yeah, Elvis had heard about us and said, "Well, have the boys come over." Tim had it all set up but couldn't find any of us. We didn't know anything about it; somebody was off to dinner and somebody was somewhere else and so on. We all got together later and it was only like an hour later and somebody said, "Whoa, Tim's been trying to find you and you can go over to Elvis' and meet him but now it's too late, you dummies!" We didn't know anything about it!

HERE 'TIS: "Mr. Farmer" was released as a follow-up to "Pushin' Too Hard" and did OK on the charts...

HOOPER: It did *very* good, but there's another record where I don't know where it went nationally -- it was spotty. In some areas, it made number one and then there'd be a lapse and it would take off somewhere else. After all, it sold *a lot* of records.

HERE 'TIS: I'm glad to hear that 'cause nationally I think it just made Billboard's "Hot 100" but not much higher. That doesn't reflect that it was much of a hit.

HOOPER: It was a real good hit for us. But I would *definitely* agree with your opinion about a little (airplay) here and a little there-type of thing. And another thing that *did* affect it was that in some areas, it was actually *banned*.



HERE 'TIS: That was gonna be part of my question: Was there radio resistance to its possible drug references?

HOOPER: Yeah, it was banned in a few areas because they thought Mr. Farmer was growing *pot*.

HERE 'TIS: Well, he was, of course...wasn't he?!

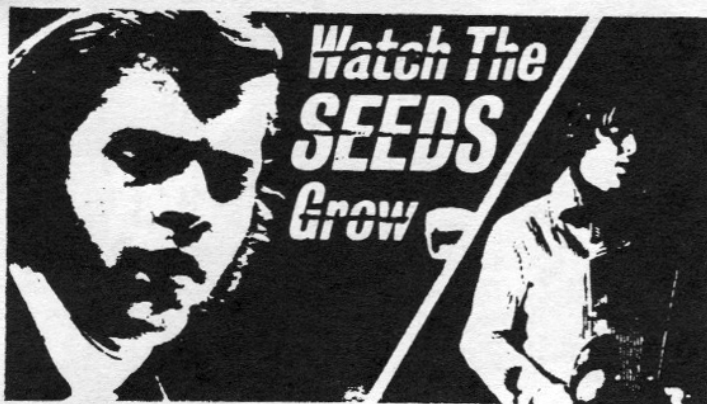
HOOPER: (Laughter) We'll leave it up to the imagination. I mean, he really could've been growing anything, right?

HERE 'TIS: I like that answer: "we'll leave it to the imagination." Why spoil something 25 (+) years later?

HOOPER: That's kinda like "Pushin' Too Hard", as well. Somebody might ask, "What was Sky really talkin' about?" Well, he was talking about a lot of things; you could be pushin' too hard about anything. The government's pushin' too hard, my girlfriend's pushin' too hard against me, and at that time there was the (Vietnam) war going on. It was everything. So, it can be interpreted in so many different ways. And a lot of our songs were that way.

One of the things that I think was good about that era...too often today, they don't leave *anything* to the imagination. It's just right out there in plain earshot. So what (laughter)?! And it amazes me what *does* get airplay today that...we just *thought* about it before and it got banned but now they can actually *say it* and it's OK!

HERE 'TIS: Getting back to 'A Web Of Sound', probably my only reservation with the album is that the snarl seemed to be going out of Sky's vocals, and not just on "I Tell Myself"; "Rollin' Machine", an otherwise bluesy rocker, features a more subdued Saxon vocal. Any explanation for this? *Drugs*?



HOOPER: No, I don't know if I could answer that one. You could call it more mellow on certain songs and more refined, too. It just depends on how you look at it. I don't know if he was even doing it intentionally 'cause sometimes you just evolve and you don't even realize it. He then changed further into 'Future' although by then he was starting to experiment with drugs.

HERE 'TIS: Though I'm more partial to his singing on the first album, in all fairness, his vocals on 'A Web Of Sound' and songs like (the aforementioned) "Rollin' Machine" are arguably his best. But by the time you get to 'Future'...well, you can imagine what I think of some of his vocals on there.

HOOPER: Well, and I do, too. And the answer to that question is, yeah, that's when he was starting to experiment with some drugs and getting a little weird.

HERE 'TIS: How did the 14-plus minute sexual wigout, "Up In Her Room", happen?

HOOPER: Uh...

HERE 'TIS: Lemme rephrase that: How did "Up In Her Room" happen?

HOOPER: (Laughter) I don't think it was necessarily meant to be any certain length. I think it kinda got longer as time went on, too, before it got recorded. We thought, "We're never gonna be able to record this, (a song) this long..." The Stones or somebody had a long song ... "Goin' Home"? We had been playing this one really long in clubs and, in fact, it was even longer than what actually got recorded! (Now that's too @#\$%ing long. -ed.)

It was just one of Sky's songs. I can't tell you too much about it. I think if you listen to the words, it's pretty self-explanatory (laughter)! It wasn't always played exactly the same way as it was on the recording. Some bits and pieces definitely were the same but a lot of times live, it would be different.

HERE 'TIS: Who the hell was Cooker?

HOOPER: Cooker was just an acquaintance that was a really good harmonica player, and he played bottleneck guitar. I think Sky just met him somewhere and introduced him to us. He kinda jammed with us at a club a few times. We really liked his harmonica playing and used him on that album.

HERE 'TIS: The Seeds had a pretty swinging manager in Lord Tim Hudson. How did he step into the picture?

HOOPER: He was a disc jockey in L.A. and he somehow got interested in us and came to see us at a club called Hullabaloo. It was on Sunset Strip. He just came up and introduced himself to us. We had heard him on the radio so we were a little bit familiar with him. He came up with this proposal to be our manager and since he was in the limelight, so to speak, he at least was an interest to us.

We had gone through some different, flaky managers that didn't really do anything for us...found us a few jobs but never had anything to offer as far as real promotion. And the record company was never any good for us, as far as promotion. So, he came up with an offer, it sounded reasonable and we went for it.

He *did* help us, definitely. I think he could've done a little more for us but, unfortunately, (laughter) he got mixed up with this French lady, got married, and she ended up taking him for everything he was worth in a matter of a very short time! So, he went down the tubes and totally lost interest in everything he was doing and that was that.

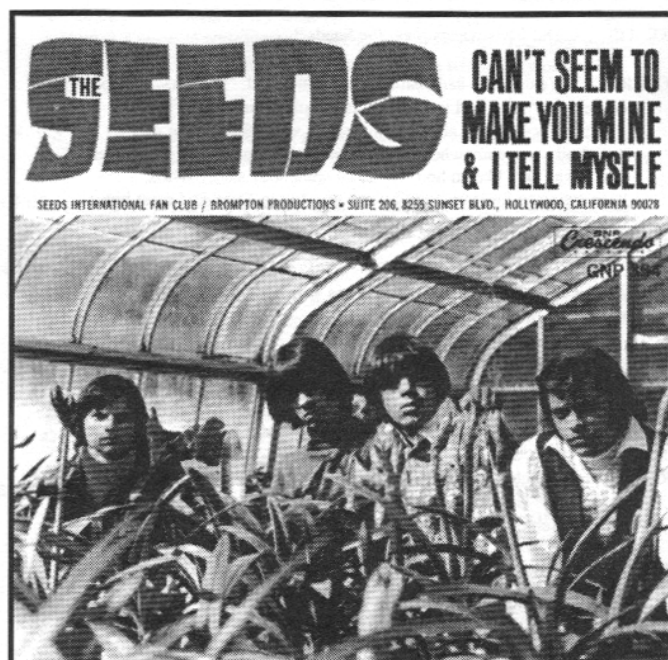
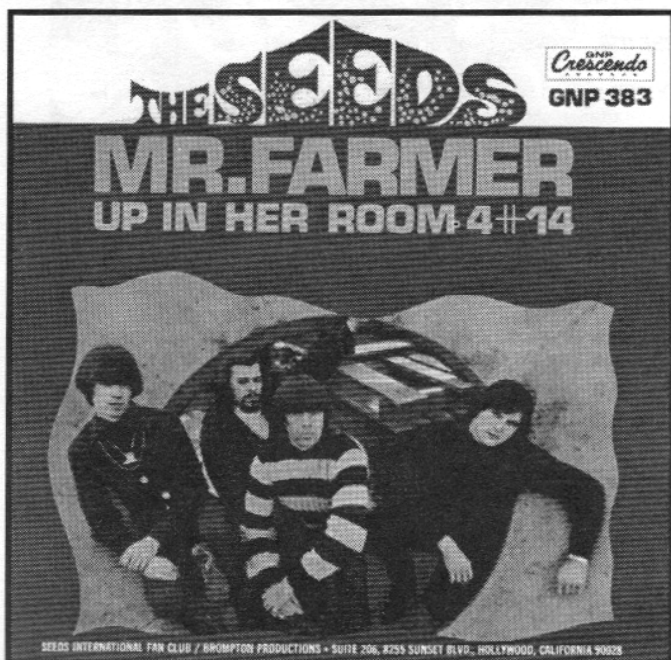
HERE 'TIS: In Neil Norman's notes to the new CD on Crescendo, he states that the blues album ('A Full Spoon Of Seedy Blues' by the Sky Saxon Blues Band) was actually a shelved third LP. This contradicts Sky's claim that he cut it to get off the label. What's the real story?

HOOPER: No, he didn't cut it to get off the label. There was no way of getting off the label, for one thing, and I don't really think he had that thought at the time.

We just decided it would be really cool to do a blues album. But then we thought, "We just had a couple of real good albums here and we've got a lot of fans and they're gonna be wondering what's going on", so we just decided to put it out under a slightly different name. People knew it was us but we were trying to make the point that this was blues, guys...and we still had problems (laughter)! It was a fun album to do. Do you want me to talk more about the album?

HERE 'TIS: Sure!

HOOPER: Well, the album was really fun to do. It was cut at RCA and Muddy Waters was there for *all* of it; the duration. He played harmonica on a song and he wrote a couple things (ed. note: actually, Muddy penned one track, "Plain Spoken"). And we used one of his guitar players...Luther Johnson, I think, was his name. It was totally different for us. Muddy Waters was really a kick. He was really quite a guy. He was funny and just a really nice guy, in a good mood all the time.





Seed leader Sky Saxon in action...



HERE 'TIS: Wow, Muddy Waters and the Seeds! It kinda seems like a match made on Mars.

HOOPER: Yeah, it *is* funny when you think about it, but it didn't seem to matter to anybody. You would almost think that, yeah, Muddy would say, "What are these white, long-haired weirdo guys doin' here? I don't wanna have nothing to do with 'em", but he wasn't that way at all. It didn't matter. He liked what we were doing. He took an interest in us. He thought we had some of his taste in blues.

HERE 'TIS: That's beyond cool. For the life of me, I don't know why everybody bitches and moans about this album; everybody always compares it to the first two albums...

HOOPER: Well, that's it! You can't compare it to anything else we've done. It shouldn't be (compared), it wasn't meant to be, and that's why we tried to say "Sky Saxon Blues Band", instead of just coming out and saying, the Seeds.

HERE 'TIS: There's one tune on it, "One More Time Blues", that doesn't really sound like the Seeds are playing on it behind Sky...

HOOPER: No, we're playing on everything.

HERE 'TIS: Well, it sounds like it might have some different people playing on it and there's that rumor that some of Muddy Waters' band played on the album.

HOOPER: I forget which one one that is, but we're on every (track). The only difference is that, I think, Luther Johnson played guitar on a couple of different tunes. I don't remember if that's one of 'em or not. If that's one of his tunes, his guitar is probably a little more prominent. Jan's still playing, but he's probably just playing some rhythm in the background and Luther Johnson is doing the lead guitar work. That's probably why it sounds a little different.

HERE 'TIS: The next album, or third album, depending on which way you look at it is the controversial 'Future' LP. How come y'all went so over-the-edge on this one?!

HOOPER: Well, it's mostly Sky's doing, although it was actually a fun album to do because we worked with other musicians. For one thing, Sky was getting a little involved with drugs and I think that sort of had something to do with it and also, you had the influence of 'Sgt. Pepper' and there was a big change in music starting to take place; utilizing more instruments and being more involved. So, that had a lot to do with it, as well.

HERE 'TIS: What are some of the more interesting stories involving the recording of this album? Was Sky getting pretty far-out in the studio during these sessions?

HOOPER: It's hard to remember, to be real honest with you. There was one song where...what's the guy's name? Fowley? Kim Fowley? He's a pretty strange guy! There was a time, during one of those songs (ed. note: actually, it was more likely "Fallin' Off The Edge"/"Wild Blood"; Fowley-produced & from the following year) where they brought some girls in the studio and they were jumping around and getting, well, pretty wild (laughter)!

HERE 'TIS: How did y'all hook up with Tjay Cantrelli, the guy from Love who played all the reed instruments on 'Future'?

HOOPER: (After some silence) OK, I had kinda forgotten about him. Sky must've met him somewhere. Those were things that weren't practiced. We didn't get together with any of these musicians until the day of the session. We'd run through it a couple of times and, bang, we'd record it. So, any of those studio musicians, I didn't know until I met 'em in the studio.

HERE 'TIS: The album has a number of Seeds classics but, for the life of me, I just don't get stuff like "Where Is The Entrance Way To Play". I'm a fan but still gotta ask, doesn't some of the weak stuff make you cringe when you hear it now?



HOOPER: Yeah.

HERE 'TIS: Care to point anything out in particular.

HOOPER: No, but that's one of 'em! That's definitely one of 'em!

HERE 'TIS: One of the weirdest things the Seeds ever did was "Fallin". What inspired you and Sky to work up that epic-length arrangement?

HOOPER: That was just one of those things that happened while we were playing at a club. Every once in awhile, we'd write a song literally between breaks or something, him and I together, maybe jamming in the corner. We'd try it in our next set and Jan would pick it up and Rick would pick it up and we'd just start playing. And that was just another one of those songs. That's kinda how "Up In Her Room" started, and "Fallin" was the same way. It just started as a jam and built into a real song.

HERE 'TIS: "Now A Man", off 'Future', begins incredibly strong but Sky basically buries the song with a painfully wimpy vocal. Did you ever argue with Sky on how to best approach this material?

HOOPER: No, you couldn't really argue with Sky (laughter).

HERE 'TIS: Who was "Serpent", the co-writer of "Out Of The Question"?

HOOPER: His name was Russ and I don't remember his last name. He was with us when the group first got together. He was with Sky when I first met Sky and he lasted a couple months with the group and then we decided to oust him. He wasn't adding anything at all to the group. He had written part of the song with Sky and got credit.

HERE 'TIS: Why was "Out Of The Question" tacked onto 'Future'?

HOOPER: That was the record company.

HERE 'TIS: Getting back to the "flower music" theme that especially permeated the 'Future' album, did it bum out the band to see a phrase you coined get redirected towards the whole San Francisco music scene many months later?

HOOPER: What mainly bummed me out was my bank account (laughter)! I never saw 10c out of that! Actually, we never even got any credit for it. It was all, "San Francisco...wear flowers in your hair" later on.

HERE 'TIS: The Seeds must've been living pretty well around '67. From Neil Norman's comments in the new CD, you get the impression Sky had it all going on with his Malibu beach pad.

HOOPER: It's true, yeah. Sky had a beautiful place overlooking the ocean and was always having parties up there. It was a great place. We were living pretty good at that point. I bought a new Jaguar XKE. We were doin' OK.

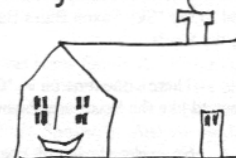
HERE 'TIS: So, even though the Seeds were regarded more as a West Coast phenomenon, the records were selling well and y'all were pulling in good money from concerts?



Seeds grow into
flowers. Flowers grow
into children.
Children grow into
big people who
love the world...

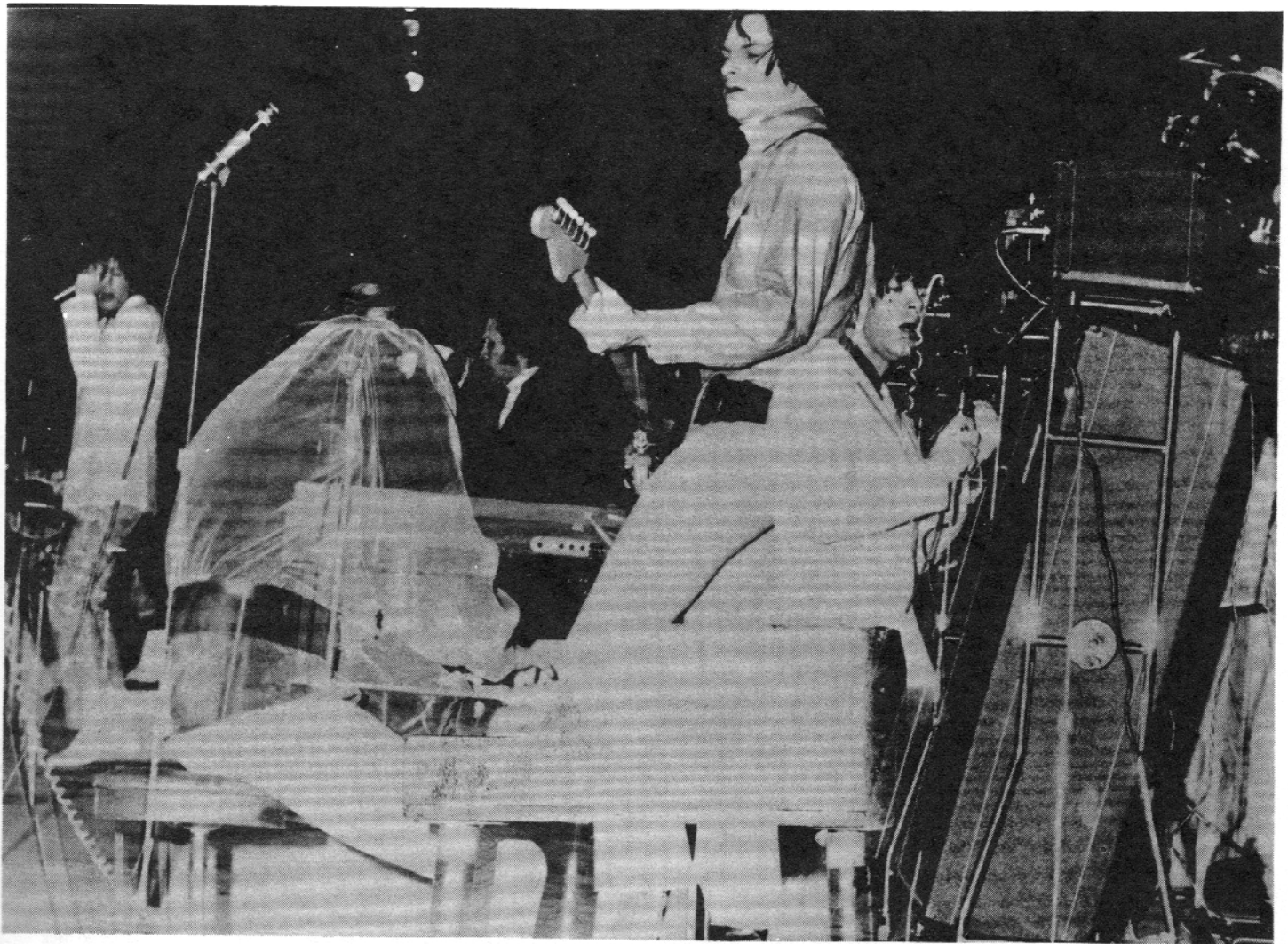


and now like
rain falling down
to water the flowers
their new album
future is growing
everywhere.



GNP
Crescendo
RECORDS

Watch for their new
autumn flowers
the wind blows
your hair
from the Seeds.



HOOPER: Yeah, and probably around the time of the 'Future' album, we were traveling around quite extensively all over the United States. We also toured all across Canada. We had a *really* good tour across Canada that was dynamite. We had people meeting us with limousines, we were doing TV shows, just all the way across Canada, from Vancouver to the east.

HERE 'TIS: Following 'Future', the Seeds released one of their very best singles, "The Wind Blows Her Hair". How did this *not* hit?! Any story there?

HOOPER: I think it should've been more of a hit than it was, but I couldn't tell you what happened there. I don't know.

HERE 'TIS: After the ornate instrumentation and soft approach of 'Future', the Seeds returned in '68 with one of the most lethal records ever, the 'Raw & Alive' album. The Seeds seemed to really return to their original sound on *killers* like "Satisfy You", "Night Time Girl" and "The Gypsy Plays His Drums". Was this a natural move, returning to the original Seeds sound?

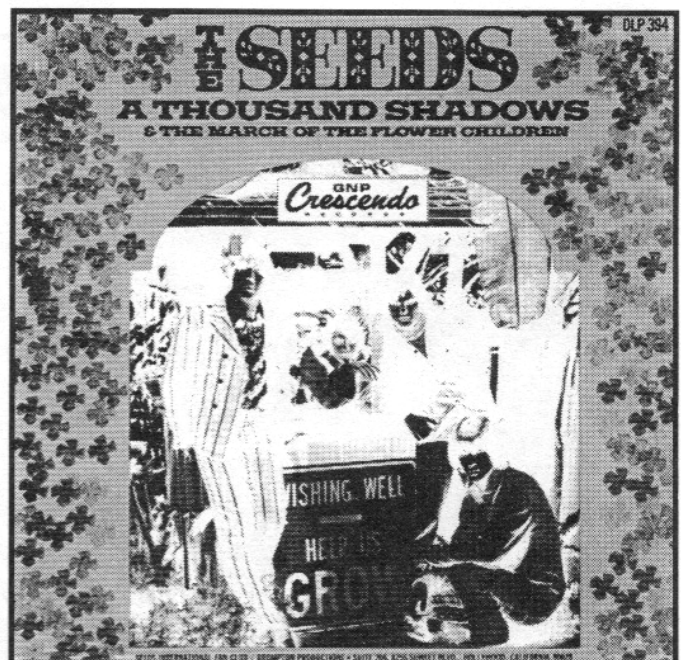
HOOPER: Yeah, I think the group would have turned to an even harder sound as time went on, rather than the 'Future'-type stuff. Don't get me wrong. I, myself, don't put down the 'Future' album. I think there really is some good material on it, although there are a couple, like you said, that *do* make me cringe, but only a couple. I like a lot of (it).

HERE 'TIS: Oh yeah, its high points are extremely high but its low points, well, we covered all that. "Night Time Girl", besides one of Sky's most ferocious vocals ever, has some really terrifying keyboard sounds on it. Is that "doom organ" tag something that goes back to the '60s?

HOOPER: Not really. It's something that's come up in later years, just like referring to the band as "punk". It wasn't a term that was even around in those days.

HERE 'TIS: What's the story behind Kim Fowley "hustling" the Seeds?

HOOPER: I don't really have a story to relate other than, again, he met Sky and they were hanging out around Hollywood together. Sky got involved with him and I really didn't have anything to do with it. (Fowley) was a strange dude!



HERE 'TIS: On the country song the Seeds cut with Fowley, "Fallin' Off The Edge", were the four original guys involved in the recording of this?

HOOPER: Yeah, that's all of the Seeds, except the steel guitar (and bass. -ed.).

HERE 'TIS: What in the hell were the Seeds doin' with a country song?

HOOPER: (Laughter) God Knows! I don't know what possessed us to do it. It started to sound like country as it evolved. We were saying, "This is sounding more 'country' all the time. Let's try to really do it up, get a steel guitar player and just go crazy (with the production) and have some fun."

HERE 'TIS: "Fallin' Off The Edge" also marks the end of the Seeds tenure with Crescendo. What were the circumstances behind the split?

HOOPER: We just basically felt that they weren't promoting us the way they should. We had gotten a big offer from Capitol (Records). They wanted to buy us and had offered quite a large sum of money to buy us and Crescendo wouldn't sell. And then, I think it was about six months later, Sky had gotten this idea in his head where he wanted to just practice and write songs and not tour, and we weren't in agreement with it, but it was one of those situations where you can't argue with Sky. We ended up doing that though we didn't like it because we weren't making any money and he was sitting back, making writing money.

The record company wasn't doing anything, nothing was happening and we got stuck in a situation where the big, big jobs that we had played weren't out there and yet we couldn't go down to the corner bar to play. So, we were kinda stuck. We ended up actually buying ourselves off the label and then signed with MGM, which was a big mistake. We didn't know it at the time. We thought it was the right move. You want me to relate more about the MGM deal?

HERE 'TIS: Please!

HOOPER: Basically, it's a real short story. We thought it was the right move to make. They were telling us about all the good things they were going to be doing for us. And once we signed, they went through a big turnover where MGM Motion Pictures and MGM Records split, as a corporation. And the head guy for the (record) company who had signed us and everything...in fact he ended up as the assistant to the Governor of California.

HERE 'TIS: Mike Curb?

HOOPER: Yeah, he was getting involved in all kinds of different things and so we just got set up on the shelf and that was it. Nothing ever happened through MGM. And things got worse and worse at that point because we weren't having any records released...it was a drag.

HERE 'TIS: This is sort of a sore subject to bring up, but I would imagine the Seeds' popularity was on the wane by late '68/'69. What kinda gigs were y'all playing at this point?

HOOPER: Maybe by '69, we were starting to play large club situations again, whereas in '68 and even the earlier part of '69, we were doing concerts. And around '69, we were having all these other internal problems and Sky was getting weirder. Sky got into a real religious thing, vegetarian trip and anything he did, he took to the extreme. I don't knock *any* of these things but I never believe in going over the edge, and that's kinda what he did. (According to Sky), you couldn't step on an ant or you would go to hell and he started feeling sorry for tomatoes so you knew then that he was going over the edge!

HERE 'TIS: When did Rick and Jan leave the group?

HOOPER: Let's see...Rick was the first to leave. He was just getting fed up with the situation and he just happened to do it first. Like I said, Sky was getting stranger and harder to work with. He wanted everything his way. So, Rick just decided he was getting out of music and he just plain quit. We replaced Rick with another drummer for a little while and that was the point where we were just doing large clubs. We weren't playing any big concerts at that point. We were doing some work up in Seattle, Washington and then Jan finally fell by the wayside, too, a few months later. Same problem.

HERE 'TIS: Do you recall who replaced Rick and Jan?

HOOPER: The first time, no, I couldn't give you names. When Jan quit, we got rid of that drummer and there were a couple months where we didn't do anything. And then Sky and I were trying out different musicians. We were practicing literally over at Sky's garage in Malibu. Finally, we found three guys. There was a bass player, Chip, though I can't remember *his* last name. It must be written somewhere where you can find it (laughter). See, I never became good friends with these guys and it was only a few months of working together.

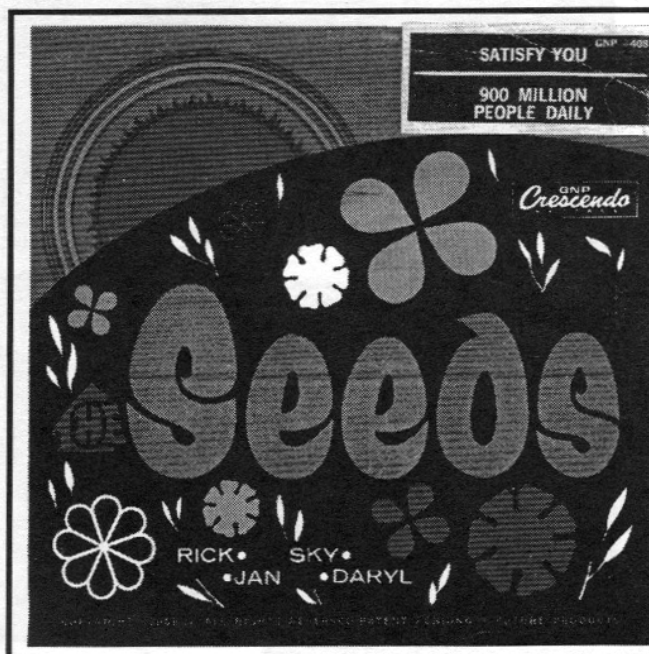
HERE 'TIS: Are these the guys on the MGM stuff?

HOOPER: Let's see...OK, "Love In A Summer Basket" has got these guys on it.

HERE 'TIS: Some of those records on MGM are really good, especially "Bad Part Of Town". Does their complete commercial failure go back to the problems you already mentioned?

HOOPER: It goes back to just being set on the shelf and the circumstances at MGM.

HERE 'TIS: The final Seeds record, "You Took Me By Surprise"/"Shuckin' And Jivin'", is also, by far, the most obscure having been issued on some nothing independent label. Who was involved with this and just what in the hell were the Seeds doin' playing heavy metal music?!



HOOPER: It was just sort of evolving into that, and that's Sky and I and the other guys. This was Chip and...gosh, I wish I could give you some names! They must be written down *somewhere*...

HERE 'TIS: I'm really not too sure 'cause this period is pretty much shrouded in mystery. I don't think anybody knows *who* these guys were (laughter from Daryl), 'cept they all look like they were roadies for Black Sabbath.

HOOPER: Like I said, it was only working with them for a couple of months and I never got to be friends with them. Well, sorta friends, obviously, but not *good* friends like actually socializing much with them.

HERE 'TIS: ...And looking at a picture of 'em, who would want to?! Getting back to that record, "You Took Me By Surprise", what was the story behind that even being released on that microscopically tiny label?

HOOPER: This must have been all part of MGM's...stuff. I don't know how this other label got it. These labels buy the rights but the Seeds had nothing to do with it. It's like the foreign releases; they just buy the rights from Crescendo to reissue it.

HERE 'TIS: As far as you know, when did the Seeds finally disband?

HOOPER: Sometime in 1970.

HERE 'TIS: Over the years, has there been any serious effort among the original members to reform?

HOOPER: Well, yeah, about five years ago, there was an actual reunion tour.

HERE 'TIS: Oh yeah?!

HOOPER: Yeah, and we played, I think, seven gigs in ten days or something, and we played with Love, the Music Machine and the Strawberry Alarmclock.

HERE 'TIS: Yeah, I knew there was one big gig you did at the Hollywood Bowl or somewhere...

HOOPER: It was the Universal Amphitheatre. We had been on a little mini-tour and had played Phoenix, San Diego, Santa Rosa, California. I can't even remember 'em all right now but it was a hop-on-the-bus type tour.

HERE 'TIS: The big question: Did you have any fun doing it?

HOOPER: Both a big "yes" and a big "no" (laughter)! The show in Hollywood was *really* good and it was really great for me. I've got one daughter and she was turning 14 at the time and she got to come down to Los Angeles and see the show and I found this gigantic stuffed bear and had it delivered and I announced it was her birthday. And Sky kicked off "Happy Birthday" and the entire place, about 5000 people, sang "Happy Birthday" to her.

HERE 'TIS: That's great...

HOOPER: That was really special and she'll remember it all her life, I'm sure. It was a real good show. Most of the shows were good. Sky was always "on" onstage but...all I can say is, he's a casualty of the times. And he's hard to be around at times and I'll never say "never" about the group getting back together, but it's not real likely.

HERE 'TIS: Have you stayed in touch with Rick and Jan over the years?

HOOPER: I haven't seen Jan since that tour, about five years ago. I see Rick quite a lot. He lives up here in Northern California, about a half-hour away from where I'm at, so we still socialize and are good friends after all these years.

HERE 'TIS: And how about Sky? Do you ever touch base with him?

HOOPER: I haven't talked to him in a couple of years, actually. I did there for awhile and he was, as usual, trying to put something together. The last I heard, I think he's up in the Seattle area and he's got a band together. He's still playing!

HERE 'TIS: As I was telling you, when I was out in L.A. a few years back, I would see Sky at the bar that used to be Bido Lito's and he was just pathetic and then I'd see him a couple of months later opening up for some other band at some club on Sunset, and he would just blow 'em off the stage by doin' stuff like "Hard Headed Woman" (really, I'm not making this up! -ed.)! Beyond erratic, but the genius is still there.

HOOPER: It's just hard to harness.

HERE 'TIS: I would imagine it's impossible!

HOOPER: That's it. That's the same feeling I got trying to work with him five years ago on this tour. It was *real* hard to hold him into like, "Look, Sky, this is meant to be a *sixties* tour. People are coming to hear the old music." And he got into this thing where, oh, I don't know, he was trying to imitate Morrison...

HERE 'TIS: Ughh...

HOOPER: ...And doing a *real* bad job of it and we kept telling him that this sounds terrible and forget this and don't do it. The show we put on was a good one 'cause all we played was our old Seeds music and that was it (whoops, end of tape! -ed.)

(With a flip of the tape, Daryl continues) So, what happens? We end up getting screwed by the promoters. Luckily, we got half the money up front but we never saw the rest of it out of the tour. We never did get it.

And then, riding in the bus with all those guys...

HERE 'TIS: Riding in a bus with Sky Saxon and Arthur Lee! Talk about cringe-worthy!

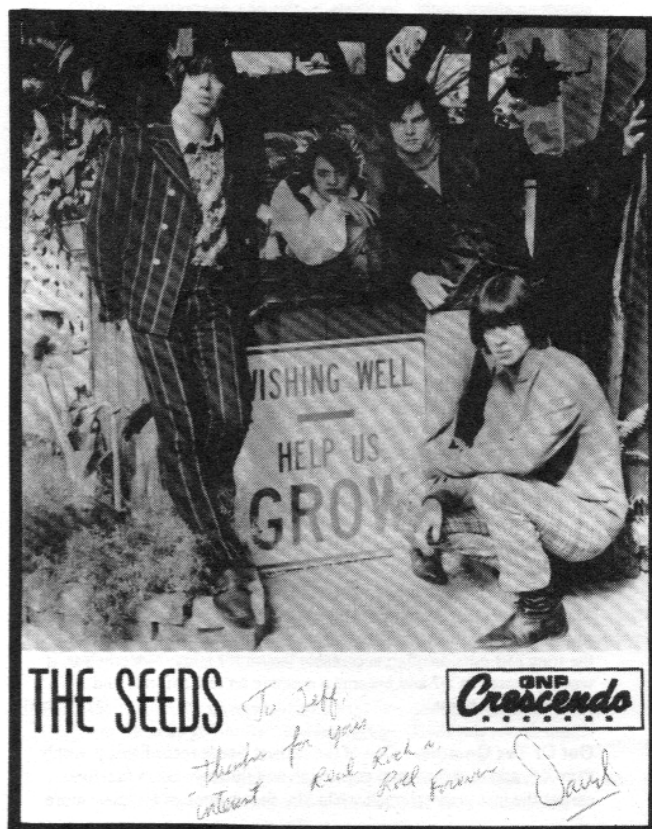
HOOPER: Luckily, they were in the back of the bus most of the time with the TV set.

HERE 'TIS: What are some of your all-time favorite Seeds songs?

HOOPER: "Nobody Spoil My Fun" and... "Mr. Farmer".

HERE 'TIS: What is your fondest memory of being in the Seeds?

HOOPER: "Fondest memory"? That's a big, broad question. I guess just basically the excitement of playing onstage 'cause 99% of the actual playing onstage was always really wonderful. That excitement and the feeling among all the musicians in the group, that we were creating this *sound* together.



The Seeds' Top Dozen

The Seeds, as anyone bothering to read this far already knows, were a lot more innovative and accomplished than their "Pushin' Too Hard"/one-hit wonder tag would ever suggest. Thankfully, there are a number of Seeds repackages available in the compact disc '90s to help paint a more accurate picture of the group's musical, dare I say, *genius*. On the Edsel label in the UK, CD volumes titled 'Evil Hoodoo' and 'A Faded Picture' feature great sound, a good cross-section of GNP Crescendo material, and in the case of the former, truly well-researched and informative liner notes.

Better yet, it's suggested that American fans pick-up domestic CD reissues of the Seeds' monumental GNP debut and classic follow-up, 'A Web Of Sound', available together on *one* CD (though, tragically, omitting "Lose Your Mind" from 'The Seeds' due to space limitations). A mere six years later, GNP has finally compiled the best of the rest of the Seeds on the excellent 'Travel With Your Mind' (see review elsewhere). Buy these two CDs, pick up a copy of the god-like 'Raw And Alive' (still available on vinyl from Crescendo or as expensive import CD on Edsel, with the Fire Escape's "Phycotic" Reaction tacked on for good measure), luck into their two MGM singles, and you've got the definitive story on these guys.

Now it's time for me to go on record to hip the uninitiated to 12 examples of true '60s punk-rock greatness from the band, who in the illustrious words of Humble Harv, will "make your feet move and your head spin... Sky Saxon & the Seeds."

1. **Evil Hoodoo** - Yeah, the nerve of me not to post "Pushin' Too Hard" at the top of this list. Sure, the Seeds' greatest hit was also probably the best of 1966's sneering punk masterpieces (only "96 Tears" springs to mind as a real contender), but "Evil Hoodoo" was something different; totally unique (I dare anyone to suggest *anything* that could've inspired *this*) and light years ahead of its time. Sky snarls indecipherably and with a level of intensity I've never heard matched outside of the great blues singers. And the backing track is simply the most stupendous in rock 'n' roll history, due mainly to session bassist Harvey Sharpe's god-like fuzz bass lines, Daryl Hooper's gloriously distorted electric piano and the relentless drive of Drummer Rick Andridge. If guitarist Jan Savage seems completely lost amongst this chaos with his breakneck leads that threaten to sputter out at any point in the songs five-plus minutes, I wouldn't trade a '66 Jeff Beck overdub for his contribution here. It's part of the magic.
2. **Satisfy You** - If Jan's guitar work on "Evil Hoodoo" suggested possible ineptitude, this '68 track sets the record straight, showcasing his considerable talent as a rhythm and lead player and as gravy, further and final evidence that he was one of the great purveyors of sixties fuzztone. As with "Evil Hoodoo", the "rhythm section" of Hooper and Andridge never sounded tighter. In comparison to their contributions, Saxons fantastic vocal and lyrics seem almost an afterthought. Incidentally, this one co-written by Jan.
3. **Pushin' Too Hard** - In picking a mere dozen essential Seeds tracks, it's not so tough dropping this classic down to third position. What says so much about the greatness of this band is that there are a number of songs found further down the list here that really should be ranked *higher* than this '66 classic. But "Pushin' Too Hard" was the one that caught the public's imagination and its lyrics were certainly Sky's most inspired. This was also the Seeds at their most simplistic which has given no-nothing critics the impression that they were nothing more than an unsophisticated garage band.
4. **Nobody Spoil My Fun** - Arguably the coolest song of all-time, yet in this stellar company a mere number four. What does it all mean? One of the guys at Rhino said it best on one of those vinyl "punk" editions of 'Nuggets' (or was it a 'Pebbles: Highs In The Mid-Sixties' - ?) when this writer pointed out the Seeds' sound perfectly captured the smog-enriched streets of Hollywood (or something to that effect). Obviously, he wasn't referring to the band's later move towards softer arrangements a la 'Future'. In all probability, he must've been talking 'bout this track off the Seeds' '66 debut longplayer and to be more specific, Daryl Hooper's spellbinding piano riff.
5. **Can't Seem To Make You Mine** - Their 1965 debut and one of the all-time great mid-tempo punk ballads. Classic Saxon vocal featuring the most twisted, anguished phrasing ever heard on a pop record. The other guys all sound great but this one is all Sky's especially since he adds a great, pleading monologue towards the end, pushing the song just outside of an acceptable length for a hit. Nonetheless, it was rereleased in '67 and became a massive hit in California and parts of the midwest.
6. **Out Of The Question** - One of the earliest Seeds recordings, possibly from '65, and a violent punker through and through. Jan's fuzztone carries the instrumental track while Sky shows none of his later, more



Executive Director
Lord Jim Hudson
BROMPTON
PRODUCTIONS
July 20th, 2011 (over 1000000)
Hollywood, California 90046

THE SEEDS

The Seeds International Fan Club
Suite 406, 9000 Sunset Boulevard
Hollywood, California 90046

GNP
Crescendo
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7000 SUNSET BOULEVARD
HOLLYWOOD, CALIFORNIA 90046

sensitive persona, instead casting himself as an extremely pissed-off girlfriend-hating psycho the likes of which would probably make O.J. Simpson squirm. This never sounded more outta place (and absurd) than when it appeared a year or two later on the Seeds' "flower power" opus, 'Future'.

7. **Mr. Farmer** - The track that, along with its accompanying album, 'A Web Of Sound', was the first indication that the Seeds were powering down the intensity level (though that album did have its moments of true punk brilliance; "Pictures And Designs" and "Tripmaker"). In my book, the version off the '68 'Raw And Alive' is the keeper. Daryl throws in a truly wonderful and melodic Farfisa organ solo on this song.
8. **Did He Die** - Among fans and collectors, the Seeds two singles on MGM are held somewhere between mild interest and contempt. Cut around '70 and with only Sky and Daryl leftover from the classic lineup on GNP Crescendo, these tracks are marred by such distractions as hippy-esque flute on "Love In A Summer Basket" and ridiculously busy drumming on "Bad Part Of Town" that would surely make Rick Andridge, the master of restraint, puke. Worse yet, the guitar playing truly is on a garage level; unfortunately make that a 1970 garage band.
However, Sky sounds fantastic on all cuts, and his true genius has never been displayed better than on "Did He Die". First of all, the song, despite the limitations in musical ability/taste of the new guys, is *sheer* genius with musical twist and turns that may very well qualify it as the Seeds *rock opera*! Sky sings about torture and murder to a hummable melody anchored by Daryl's organ at its most doom laden before cutting to a great Doors-y rip-off bridge (which, yes, the Doors swiped from the Seeds back in '66!). Then the song really swings into high gear with Sky screaming/instructing "Now listen to me..." like his life depends on it. What follows is an insanely chilling tale of a killer on some kinda rampage with Sky completely snapping as he screams/proclaims, "He shot him in the head/He killed his brother-aaarrggghh!" Holy shit! A demented masterpiece.
9. **Night Time Girl** - Jump back a couple years to '68 and this 'Raw And Alive' album track finds Sky nearly as inspired as on "Did He Die". After their excursion into flower music in '67, the Seeds truly returned with a vengeance. Thankfully, this was no more evident than in Sky's recharged vocals (In all fairness, the other guys stayed fairly true to their roots, pounding out fine Seeds noise on tracks like "Chocolate River" and "Now A Man". Sky, however, was experimenting with a

different vocal style that bordered on the effete and I feel it ruined tracks like these). "Night Time Girl" features lots of strange keyboard sounds from Daryl, culminating in some kinda train whistle effects that work especially well with the (overdubbed?) crowd going nuts as Sky howls as if truly deranged. Minor stuff but one of my all-time faves.

10. **Flower Lady And Her Assistant** - Who says I hate 'Future'? OK, it's probably true, but the record has some fine moments, regardless. This is probably the best of the lot, mainly thanks to Daryl's atmospheric electric piano and guest reed player Tjay Cantrelli (of Love' "De Capo" LP fame as well as the Byrds' "Renaissance Fair"). Other winners from 'Future': "March Of The Flower Children", "Travel With Your Mind", "A Thousand Shadows", and, of course, "Out Of The Question".
11. **You Can't Be Trusted** - Admittedly a lowly regarded album track off 'The Seeds', I can't help but love this one (actually, a helluva lot more than "Flower Lady And Her Assistant", but I felt some kinda stupid responsibility to represent 'Future' here; in truth, I probably would've included "Fallin' In Love" or "Daisy Mae" instead!). Like "Out Of The Question", this finds the Seeds not so much performing in the garage punk format as perfecting it. One of Sky's best vocals ever, I might add.
12. **Up In Her Room** - Let's make it clear that I'm speaking of the shorter, nine minute (!) version included on 'Raw And Alive'. This recut has a lot more energy than the studio version and it's a especially great to listen as Sky works himself (and the crowd, if not overdubbed; who cares!) up into a truly feverish state. Why couldn't this version have been 14 minutes?!



Kim Fowley...on the Seeds!

For the sake of "balanced journalism", I thought I'd liven things up by soliciting some words on the Seeds from a guy who can certainly claim to have worked with 'em. Kim Fowley. Fowley, if you somehow skipped the preceding interview, is the guy responsible for the Seeds' weirdest recorded outing of all: the country & western last gasp on GNP Crescendo. "Fallin' Off The Edge". His exploits as a record producer/writer/manager/etc. etc. are legend and they're well documented elsewhere. (By the way, when I asked him why he doesn't have an autobiography out, his response was, "Why don't you fuck Cindy Crawford in the ass every night?!" You can see the direction this interview is headed!).

When I called Fowley up to pitch the interview, he was in a real crappy mood, acting *unbelievably* arrogant and rude. But I didn't care 'cause I wanted to talk to him about the Seeds and the whole thing seemed amusing, anyway. It might be best to remember when reading the following comments that Fowley was ill and, accordingly, sounded like death itself on the phone. Maybe this explains his lousy attitude towards Sky Saxon and the Seeds (Note: Since this is a Pro-Seeds issue, I've deleted, albeit reluctantly, some of Kim's more outrageously negative and uncalled for comments on our heroes. I'm generally not inclined to censor folks' opinions in these pages but it just seemed in this particular case, Fowley was kicking Saxon and the Seeds around in the name of his favorite cause: promoting himself as some kinda "living legend" as an artist at anybody else's expense).

But I don't wanna be a drag about this. Even if he's too outta touch (now *that* oughta hurt!) to appreciate how cool the Seeds were in their prime, Fowley generally knows what the hell he's talking about and, in a loony sorta way, may be the most perceptive, no-bullshit, truthful guy in the record industry. He's also a riot. So, here's Kim Fowley, the man who told me, "I'm a better interview than most of these jerk-offs you call on the phone."

HERE 'TIS: I read somewhere that Sky Saxon hung out with you in the early sixties. Any truth to this?

FOWLEY: Late '50s, when he was Richie Marsh.

HERE 'TIS: Any knowledge of...never mind, this is an inane question.

FOWLEY: I answer all questions. What's the second question?

HERE 'TIS: Any knowledge of those Little Richie Marsh singles on labels like Ava and Conquest?

FOWLEY: They all failed.

HERE 'TIS: Any interesting stories 'bout Sky's metamorphosis from failed teen idol Richie Marsh to the neanderthal looking Sky Saxon as he appeared on the first Seeds LP cover?

FOWLEY: Nothing neanderthal about it; just decadence and bad diet.

HERE 'TIS: Were you in the studio with the Seeds at all prior to the "Fallin' Off The Edge"/"Wild Blood" session(s)?

FOWLEY: No. There was a third song recorded...

HERE 'TIS: There was?!

FOWLEY: Yes there was and I'm trying to remember the name of it... "Shock Waves". That manager, Bill...remember there was somebody named Bill who was (Sky's) manager at the time of that last session on GNP Crescendo? He has the master tape and you should badger him about a copy.

HERE 'TIS: Any idea what his last name was?

FOWLEY: No. He managed Sky...didn't the Seeds go on MGM? He was the genius that took them off a label that worked and went on a label that didn't work. He's got that master somewhere.

HERE 'TIS: Is it another country & western song?

FOWLEY: No, it's like "Wild Blood"'s brother.

HERE 'TIS: Cool!

FOWLEY: Like a Troggs version...boy, I can hear the venom in *your* cock. You can't wait to jack-off and smoke a joint to *that*; "God, you mean there's a missing Seeds record?" I made your whole fucking day. You oughta send me a Christmas gift for this. Go on...

HERE 'TIS: In my interview with Daryl Hooper of the Seeds, he says Sky was the only guy in the band into drugs. Does this sound right?

FOWLEY: Daryl the keyboard player? Who knows, who cares? I thought everybody was into drugs in the sixties; everybody except me.

HERE 'TIS: What events led up to you producing the Seeds?

FOWLEY: Meeting Sky at Devonshire Downs or Newport; one of the two outdoor festivals. He was there and upset that he wasn't onstage and I said, "Well, let me produce you", and he did.

HERE 'TIS: Did the Seeds really invent "flower power"?

FOWLEY: I thought Marcia Strassman had the hit single. I think she charted first (This ain't Goldmine, so look it up yourself. -ed.) and then there was the stuff Scott McKenzie sang with the line, "Come to San Francisco with flowers in your hair" (Now I don't need to borrow your Whitburn books to know the Seeds beat this loser outta the "flower power" starting gate. -ed.). I don't know if his record was released before Sky Saxon's was; I don't remember.

And there was the Flower Pot Men in England who had hits who (were) the Ivy League under another name. There were a bunch of people with flower products out. I had a flower product out, too; the 'Love Is Alive And Well' album and I even imitated Sky Saxon on a song called "Reincarnation". Did you ever hear that?

HERE 'TIS: Sorry...

FOWLEY: If you write me a letter on your letterhead, I'll have my office mail you (a tape of) me imitating him. (At this point, Fowley begins singing in his best nasally Sky Saxon voice). It's not bad. It's not exact but it's sort of, isn't it? Yeah, I did Sky Saxon; I imitated him once.

HERE 'TIS: Was Lord Tim worth a damn as a manager?

FOWLEY: Yes. They used to call him marble mouth and, yeah, I thought so. He got it going. I mean, anybody who gets it on the radio and gets it going... I think there were a couple of co-managers there but I'm not sure. Where is he now?

HERE 'TIS: England. When was the last time you heard from Sky?

FOWLEY: Oh God, maybe in the last four years. It was a party in the Hollywood Hills which Rodney Bingenheimer took me to and Sky Saxon came out in some psychedelic stupor with the same hair as from twenty years ago. And he was carrying himself somewhere between being humble as Richie Marsh used to be and then sort of at any minute, he's gonna be huge again.

I think the two ways of dealing with all of that is you either die like Jim Morrison did at the peak of it or you turn into some other person and you buy a liquor store and a bowling alley and you never tell anybody who you were.

OTHER INTERESTING THOUGHTS FROM MR. FOWLEY:

See, guys like you don't (dig) Garth Brooks, Snoopy Dog; they don't do it for you. Is this machine on? This is *historic*. Guys like you aren't getting it from Garth or from REM or from rap or from Ace of Base (*right*, on all accounts! -ed.) so you seek it in the past. My message to you is there's probably a band ten miles from your house that are just as good. Go be their manager or go write about them because they're alive right now and you could go over and drink beer with them and fuck their big titted 22-year old fans and enjoy that more than, worshipping some guy from thirty years ago who imitated Mick Jagger for a couple of albums.

The past...there were some things that *were* as good as the Beatles and the Stones. I like the Easybeats the way you like the Seeds. I thought they were God. I thought they were *better* than the Beatles. I thought "Friday On My Mind" was the best single of the decade. I thought that was great stuff, I got it and they should've been huge and they weren't. I have their greatest hits album somewhere and I play it when no one's around. I go, "Wow, man, that's great, isn't it?"

There are some great records out there like... "Louie Louie" was a great record, by the Kingsmen. Sometimes you're in the car and your drunk and, whether it's now or then, you go, "Yeah." For three minutes, somebody changes the world for you but then when you try to make it as important as Jesus Christ or John F. Kennedy, *wait a second*. There were a lot of blonde chicks with big tits but there was only one Marilyn Monroe. There were other big titted blondes around then but none of them had her particular magic although some of them could have or should have or might've. For every Elvis, there were probably twenty guys who were better or just as good but they were missing certain elements he had.

If Sky Saxon came back in a time machine with the original Seeds, would they still be good to you if you went and saw them an hour from now, down the street from where you're sitting? Or better yet, if all four of them, the way they look now, came down there and played the same songs... I think you'd want to burn your record collection and grow up, get your hair cut and go to work and go to church tomorrow and beg for forgiveness.

Part of me says you're full of shit for doing this and the other part of me says, "Ooh, I understand." I hear "High School Confidential" by Jerry Lee Lewis and God, man, you could start a religion off of that fucking record.

I was there for everything you only dream about! I was there for *everything*. It was great fun. It might have been horrible, it may have been stupid, but you know what? It was fun! Let's say from '62-1/2, early '63 all the way to '85, it *worked*... here in California. That was the golden era. '63...well, I only remember my record, "Popsicles and Iscicles" by the Mermaids and of course the great single at the end of that year was one of my favorite bands, the Trashmen. (Kim starts singing a wacko imitation of "Surfin' Bird"! -ed.)

I didn't die, I didn't go to jail, so I'm doomed to walk the earth like the Phantom.



Kim Fowley



The "Best" of Here 'Tis

Welcome. Right up front, lemme just say that, despite appearances, this reprinting of older, more obscure interviews ain't some damn vanity move on my part. As "editor" of this rag for the past decade, I'll have you know I'm no idiot...I know an insubstantial rock 'n' roll fanzine when I see one!

After a three-plus year break from the action, Here 'Tis recently reemerged on the '60s punkzine scene. Though yours-truly expected a new issue to elicit the same sorta demand as a Cactus reunion, so far it's been a swift seller, proving you punks are starving for the real deal. (Speaking of the "real deal", why, on the other hand, do so many shitty "'60s garage"-related 'zines exist? I tell ya, I can't stand these moron hacks, out to hype every Link Wray 'n' Sonics rip-off in sight, concluding every review with that tired-ass, juvenile recommendation/threat that "if you don't buy this record, you're not cool". I purposely *don't* buy these records).

Anyway, back to Here 'Tis: the earlier issues went pretty unnoticed (with *three* issues selling less than a hundred copies each!!!), so I've taken the liberty of picking the best stuff (which means virtually nothing from the first two issues), editing it down in almost all cases, and cramming it into one convenient volume.

At this point, the worst-case scenario is that I go into a "history of Here 'Tis". Well, maybe I'll cut it short but not before mentioning a few of the fine rags (plus some not really worth a damn, for good measure) that inspired it. Ever since I was a kid, I was obsessive about rock 'n' roll reading. It probably started with all the Beatle mags rotting away in my attic (compliments of my brother Dave, who'd gone off to college and left 'em behind) which soon graduated to my brief shoplifting spree of '75-'76 (which ended in my arrest at age twelve), stealing as many *Circus* and *Creem*'s as I could stuff down my shirt.

A year or so later, I got heavily into collecting older (early '70s) issues of these same mags, devouring *every* article and thus being the only kid on the block who had actually heard of losers like Iggy & the Stooges and Big Star. But growing up in North Carolina, I didn't know a damn thing 'bout the world of fanzines (I guess *Trouser Press* came kinda close, so that would be an exception).

Years later, in the Summer of '85 and while tearing apart a record store in search of '60s punk comps, I came across a copy of *Ugly Things*. This 'zine had an immediate and tremendous effect on me and helped hatch the idea that I could slap together something similar. Only problem - as I found out while trying to piece together my first issue later that year - it wasn't as easy as it looked.

Ugly Things was the original inspiration for Here 'Tis and beyond that, I, by my own admission, have been nicking writing and layout style (whether it shows or not) from this fab 'zine from the beginning! Editor Mike Stax is such a

great writer that it sometimes causes me a little guilt when I get these gigs scratching-out liner notes for CDs, knowing there's at least one guy out there more qualified. Of course, Mike probably doesn't give a shit about writing liner notes for CDs; that's time he can better spend sitting around, listening to his fave band the Misfits!

There were a lot of great 'zines out in '85 and I ordered as many as possible (via addresses in *Ugly Things*). My fave band in the solar system at the time was the Chesterfield Kings, so I was particularly enthused to find out main king Greg Prevost had his own 'zine which, as it turned out, was as cool as his combo.

99th Floor was another great rag, with man about town Ron Rimsite covering the '60s Revival from the inside track. I was really impressed with the final issue where guest punk John Hanrattie blew the whistle on the whole scene, neatly addressing the issue of when the next *99th Floor* might be expected! Even if Hanrattie wrote the article, it was right in line with Rimsite's outspoken approach. Like a lot of stuff Rimsite says/writes, it might've been totally obnoxious but in the end, more than likely, it was the truth. Not surprisingly, I was pretty quick to get Ron out of mothballs to speak his mind once again, this time in Here 'Tis. Probably as much as Mike Stax, I've been inspired by Ron's writing style and, not in the least, his attitude.

The debut issue of Here 'Tis, in an initial run of 10 copies (! -Over the next couple of months, a few dozen more copies were made on a copier, but that's it!), surfaced around December '85. Right away, I recognized it was a piece of shit and so I began work immediately on a second issue which appeared a few months later (in April '86). During that time, I had a hip all-'60s radio show on the local college station. The coolest thing about it was having a radio spot for it in heavy rotation. In other words, if you were walking across campus and people were blasting the college station out their dorm room window, you might suddenly hear the intro to that crazy "Ghost Power" by the Chords plus my super-mono-tone voice!

Here 'Tis #2 served its purpose. It improved on the previous issue (an effortless feat, I'll admit) with better layout, writing and content (though I don't feel much if any of it is worth reprinting here). It also got me an "A" in one of my college journalism classes. On top of that, it sold nearly 100 copies, which at the time really went to my head.

Here 'Tis #3, which originally appeared around March '87, was notable for several reasons. First of all, unlike its predecessors, it was professionally printed and in a run of 500 copies, no less. Some photos were actually screened and this go 'round it ran a phenomenal 36 pages. But what this issue really had going for it was its contents, specifically, the interviews.



Though its pages were littered with mildly interesting interviews with then-current bands the Chesterfield Kings and Tell-Tale Hearts, it was the more in-depth (and, obviously, more inspired) interrogations of two '60s punk legends that really counted here. A boss interview with Larry Parypa (forget Clapton, Hendrix, Page and all those wretched "guitar heroes"; 9 outta 10 serial killers'll tell ya, this guy could bury all those jokers with any *one* of his three chords!) appears in, uh huh, edited form.

As fascinating as it was speaking to Parypa, nothing could compare with the pleasure I had in interviewing the Standells' Larry Tamblyn. Truly a wonderful, funny guy.

In retrospect, the one truly annoying legacy of Here 'Tis #3 is that it documents some kinda total neurosis I must've been in at the time. Unfortunately, it manifested itself in all my editorializing which painted me, I hate to say it, as a whining pussy (pardon).

The nice thing about going through these early issues of Here 'Tis is -- and maybe this is wrong of me but in my own sloppy way, I'm kind of a perfectionist -- it gives me a chance to edit-out all those old mistakes, dumb comments, inept experiments with page layout, etc. While I recognize this as a pretty lame move on my part (basically covering my tracks by burying these embarrassments), it's also for you, the reader's benefit.

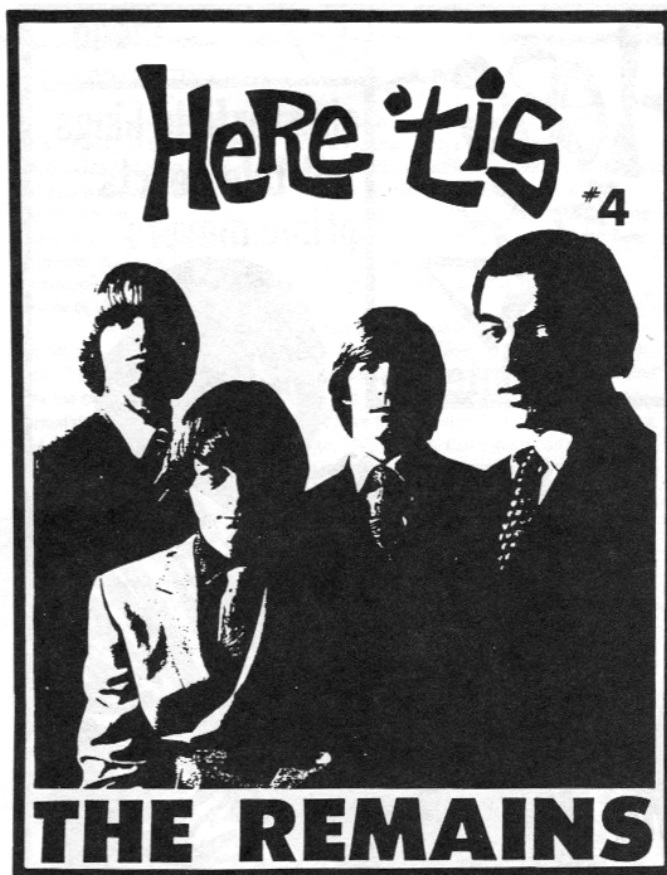
Not surprisingly, interviews with Barry Tashian of the Remains and Paul Atkinson of the Zombies are reprinted not exactly as they appeared in HT #4. By the way, this issue never really saw the light of day upon its completion in the Winter of '87/88. At the time, I had spent all my money hanging out in NYC for the previous couple of months, wasn't working, and thus didn't have the long green to get this issue printed properly. Instead, I saved one week's drinking allowance and put that towards running off as many Xerox copies of this ish as I could afford which, as it turned out, only amounted to something like 100 copies! So, more 'n' likely, most of you probably missed #4 the first time around.

Here 'Tis #5, printed sometime in early '89, featured part two of the Barry Tashian interview as well as coverage of the Uniques, Holland's Les Baroques, and obscure Justice Recording Artists the Barracudas. And if I don't mind saying so, this issue was a royal @\$%ing mess. None of it appears here but if any of you readers wanna pick up a copy of HT#5, it's still available for \$3 (\$4 overseas) directly from the editor at: P.O. Box 6092, Raleigh, NC 27628 USA.

To tie this all up and bring us back to Here 'Tis #6 (a *must-have* issue packed with tons of sixties punk info and available directly from Sundazed; address elsewhere in mag), upon completing HT#5 in '89, I got the buzz to start a reissue record label (me and everybody!). I tried to get the money together to do it on my own but was too drunk and disorganized at the time to pull it off. Then Greg Shaw stepped into the picture, offering to help press up a record for me. I literally quit my job that week, broke from my other obligations (lease, girlfriend) and sped across the country to L.A.

A big thanks to Greg for giving me a helping hand and a start. The Dunwich Records anthology we did on Vox was really his idea. Left to my own obsessions, I probably would've put out some pointless, unfocused garage comp instead, and thus ejected myself prematurely from the reissue game.

But as much as I appreciated Greg's support and financial assistance, I can't say I was too crazy 'bout the other stuff he was putting out on Bomp at the time. A label that was doing exactly what I wanted to do was Sundazed in New York. I sent 'em a copy of my Dunwich comp, got to talking to Bob Irwin on the



phone and in about three seconds was volunteering to jump ship to their operation! After all, I had no second release lined-up with Greg and I could see these Sundazed guys were going places, having already released some swell sounding CDs which everybody was raving about.

So, here I am in L.A., meeting all kinds famous people (I've met 'em all at this point; Springsteen, Cindy Crawford, Ozzy, Sky Saxon, etc. etc.), driving around in cars that cost more than houses, money to spend, but, as far as I rate it, I have no damn life. I look at the situation with Sundazed, where I'm allowed to throw together sixties punk packages from wherever the hell I please, L.A. or elsewhere, and so decide after three-plus years to head back to where it all got started; Raleigh, North Carolina.

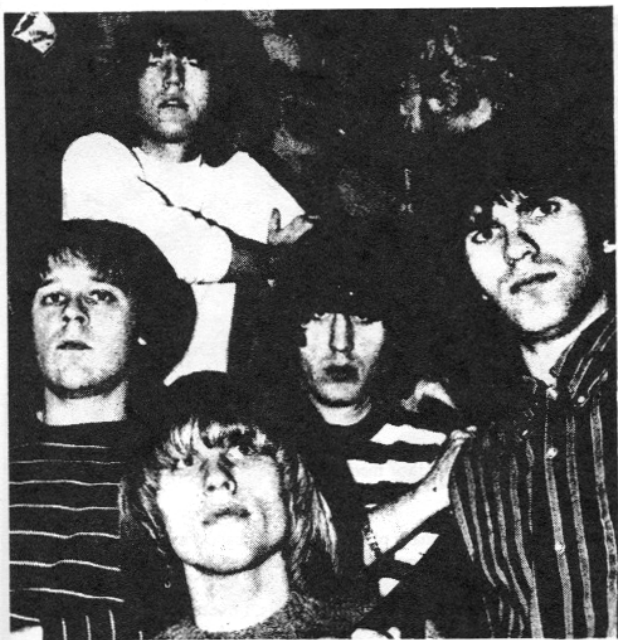
Incidentally, while in L.A., the most memorable shows I saw were as follows: Pretty much upon arriving in Los Angeles in the Summer of '89, I saw the future of rock 'n' roll and strangely enough, it had stepped out of a time machine from 1964! I'm talking about the Untamed Youth, a bunch of Pabst-guzzling wildmen from somewhere in the midwest. At the Gaslight (formerly Bido Lito's, if I got the story right), they played the best set I'd heard/seen in a full five years. Frontman genius whateverthelhellhisnameis is playing a 150 MPH Dick Dale-type lead while tipping back an entire can of Pabst (which he spews like great fountains into the crowd). Like I said, *genius*. Later on, I saw 'em a couple times without the guy on Farfisa and *worse*, no suds! It wasn't the same.

Another great one was a double bill of some burned-out revival act (probably Moby Grape) and the even more fried Sky Saxon. Actually, Sky might have been buried at the bottom of the bill. A near-capacity crowd at the Coconut Teazer (!) goes nuts for this lifeless nostalgia act and then bolts en masse before Mr. Saxon even gets a chance to scare 'em away with one of his "Evil Hoodoo" on Ex-Lax extended "jams". I'm curious though 'cause, after all, I'm still a fan. Sky hits the stage to a crowd of *maybe* five people and, though I'm expecting some monotonous 20 minute improvisational piece, he launches into "Hard Headed Woman" and it sounds *just like* "Daisy Mae"!!! Once again, I'm hooked for life.

Honorable mention goes to the Hoods and Nashville Ramblers (or whatever they were called the week I saw 'em), two truly raving British R&B-inspired combos. Except for the transplanted Untamed Youth, these bands are products of California which goes to prove, even if I didn't like the damn place, it's definitely got *something* going for it.

Thanks to the Rolling Stones, Yardbirds, Pretty Things, Who, Remains, Seeds, Elevators and Blues Magoos ("Tobacco Road", specifically) for blowing my mind and ruining my life!

(Burp).



An Interview with Greg Prevost of the Chesterfield Kings

If there was one band I was obsessive about back in the Summer of '85 (Jeez, that sounds dumb-- "back in the Summer of '85"), clearly we're talking the Chesterfield Kings. These guys were truly important to me back then and 10 years later, their immortal *Here Are The Chesterfield Kings* LP is the only '80s garage record I still play on a regular basis. Man, it was painful to see 'em take a downward slide in the late '80s with all that metallic shit they've been doin', and in a nice comeback way, great to see 'em settling on a particular style (total late '60s Stones rip-offs, as lead singer Greg Prevost might say). It ain't as great as *Here Are...*, but their new record *is* their best in years.

What you have here is an interview with Prevost, circa September '85, back when the Chesterfield Kings really were gods. (This interview was originally intended for HT#1 but - at the last minute - was replaced by a gushy, inferior piece that I'd just as soon forget).

HERE TIS: Hey, the Chesterfield Kings were conspicuously absent from the recent 'Garage Sale' compilation. Why's that?

PREVOST: We don't want to be associated with all this garage stuff. It's pretty much a big "trend" right now and all these bands are coming out saying, "This is the cool thing to do" and a lot of them aren't really into the music; they're just into the trend, just wanting to cash in on whatever.

We're doing our own thing. We're not really keen on being considered part of anything. I guess it can be said we're the first band to do that kind of stuff. Well, that's cool, but we don't want to be caught into a little trend that might just phase out in a year.

HERE TIS: Well, how long have y'all been at it? The Chesterfield Kings?

PREVOST: Since mid-'78.

HERE TIS: I guess that means you guys aren't teenagers anymore.

PREVOST: No, I think everybody knows. You know, I'm 30.

HERE TIS: Do you care if I print that?

PREVOST: I don't care. A bunch of teenybopper girls aren't going to read this anyway (laughter).

HERE TIS: What's your secret to staying so young, then?

PREVOST: I guess just don't act your age (laughter)!

HERE TIS: How long have you been collecting garage records?

PREVOST: I've been collecting, not really ridiculous, since '64 and then probably the late sixties, early seventies I started intense searching for records. But you know, that was back when you could get records for a dollar (laughter), and now they're a hundred dollars. Back then, when they came out, it wasn't really collecting. I was just buying. The only group I collected back then was the Stones.

HERE TIS: Were you involved in any previous bands?

PREVOST: Lots of 'em but just one that made a record. A group called the Distorted Levels. We only made 500 copies and that came out in '77, '78. It was on my label, Nowhere Records.

HERE TIS: I caught your show in Richmond again this past Spring. It was a great show despite the room they had you in.

PREVOST: Yeah, we got the idea it was going to be a good place and then when we got there, it was a dump! This girl down there said, "Oh, it's genius. You'll like it. It'll be fun." Well, we got paid alot of money for it but it was just a dive (laughter).

HERE TIS: I noticed at that show you weren't screaming those gut-wrenching "aalllrights" between each song. Do you still ever do that?

PREVOST: Oh yeah, we still do it occasionally. I guess when the mood strikes!

HERE TIS: How's your comic book coming along?

PREVOST: I've got it all together but my printer went out of business. As soon as he gets back in gear, I'll have it out.

HERE TIS: How about 'Outasite#3'?

PREVOST: Well, it's either going to be an all-Kinks issue or an all-Stones issue (Greg, it's been 9 or 10 years now. Man, I don't care if it's all-Humble Pie! Let's see it! -ed.).

HERE TIS: Do any of the new garage bands impress you?

PREVOST: The ones I think are genius and stuff? I'd say the Lyres. Monoman is a real good friend of mine going back to the DMZ days!

HERE TIS: About the new record. Early reports hinted that it might be on one of the major labels. Yet now it's going to be once again on Mirror.

PREVOST: Yeah, this record was supposed to come out a year ago. We tried the major label thing and it just kept going back and forth, back and forth. Then we just said, "Shit, we have to get this record out because it's a year old and if we wait any longer, it's just going to get older.

HERE TIS: I've never seen the Chesterfield Kings play below Richmond (VA). Have you ever played as far south as North Carolina?

PREVOST: No, the farthest we've gotten is probably Virginia. We were supposed to play in North Carolina. We were supposed to do that last year but something fell through (A decade later, the truth can now be told, that "something" was me! -ed.).

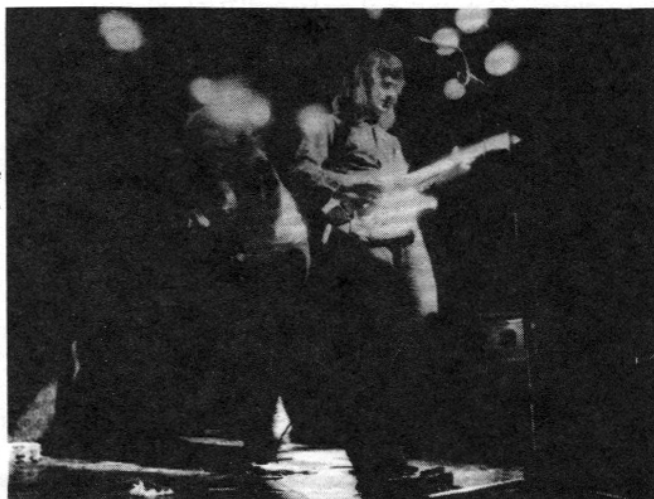
HERE TIS: I take it you've met a lot of your heroes from the sixties. Who's the coolest?

PREVOST: I would have to say Ray Davies!

HERE TIS: Well, is there anything left worth mentioning?

PREVOST: Yeah, you can say these guys (the Chesterfield Kings) are a bunch of illiterate morons (laughter)!

Prevost and Rick Cona rave it up (photo: S. Zaferes)



TELL-TALE HEARTS

Mike Stax interviewed

The following is an abridged version of the interview that appeared in HT#1. Stax, editor of *Ugly Things* magazine, was at the time playing bass with San Diego's legendary R&B outfit, the Tell-Tale Hearts.

HERE 'TIS: Tell me a little about the background of the Tell-Tale Hearts. Weren't you (Stax) in the Crawdaddys for a while?

STAX: I was in the Crawdaddys for quite a while, though it was after they had made their records. I met most of the other Tell-Tale Hearts through our mutual obsession with sixties R&B, punk and beat. I'd seen Ray, Bill, and Dave at Crawdaddys shows and we became friends. During this time, me and Ray and Bill formed a couple of one-off bands to play parties, etc... We did alot of wild British R&B and punk stuff. Then Ray, Bill and David were in the Mystery Machine (with Carl Rusk, now in the Nashville Ramblers, and Mark Zadarnowski, another ex-Crawdaddy) who played alot of folk-rock and stuff like that. The Crawdaddys became the Howling Men, but we were no longer seeing eye-to-eye musically so I left the group. Not long afterwards, the Mystery Machine split up and it was inevitable that I would join forces with Ray, Bill and David to play the stuff we all loved the most.

Eric was a big ugly red-haired guy who we'd seen hanging around; he and David went to high school together. When we found out that he worshipped Bo Diddley and played guitar, we knew we'd found our fifth member.

HERE 'TIS: How early did this fascination with wild R&B develop for you?

STAX: I always loved the sixties--TV, movies, music, etc...and when I was about 12, I developed an obsession with Brian Jones and the Rolling Stones. After I'd got just about every Stones record and Brian Jones picture I could lay my hands on, I started discovering some of the other British R&B groups like the Yardbirds, Animals, Them, etc. When I heard the Pretty Things and the Downliners Sect, in my mid-teens, it was like a religious experience--I knew this was the greatest thing ever!"



HERE 'TIS: Do you see any of the current garage bands equaling the achievements of their mentors like the (13th Floor) Elevators, Sonics, etc.?

STAX: I don't listen to many of the new garage bands, most of them sound incredibly bad on record, but it *is* very hard in the studio to capture the feel and the sound of that music. I really love the Unclaimed and the Chesterfield Kings; I think they come closest to capturing the sound of the music--they're definitely the real thing!

To be honest, I really can't see there ever again being any groups to be remembered in the same breath as the Elevators, Sonics and other greats from the sixties. The best groups from that time were so special and unique that they could never possibly be equaled.

HERE 'TIS: Mike, what have you been listening to these days? You always seem to be digging up some completely obscure punk!

STAX: This summer ('85 -ed.) I've been listening to, and collecting, lots of great Dutch beat stuff, my current faves are Les Baroques, Peter & the Blizzards and (indcipherable Dutch name -ed.). I've also been getting into alot of demented Joe Meek recordings. I've also been digging the Sevens from Switzerland--they're incredible! Aside from that, I've been spinning lots of British R&B and U.S. punk groups as always! (Yeah, and *lots* of Pretty Things!).

HERE 'TIS: One last question. Where did you find those cool '63 Stones-era black leather vests? Don't tell me you found yours in a thrift shop!

STAX: I actually *did* find mine in a thrift shop, but I had to have it tailored to fit me 'cause it was originally way too big. Bill got his in Tijuana; the other guys are still looking!

LYRES

Alongside the Chesterfield Kings and Tell-Tale Hearts, Boston's Lyres rank as one of the few truly essential 'garage' acts of the previous decade. They've been around for 15 years now (rising from the ashes of punk legends DMZ in '79) and are still churning out great records on occasion.

Beats the shit outta me who might be in the current Lyres line-up. Let's see...there's probably a new drummer...a new bass player...a new guitarist. Oh yeah, and they'll all be fired or 'll quit before the month is out. Not to worry, there's always Lyres line-up #173 to look forward to. And if there's one other thing certain, that next version of the band *will* include one Jeff "Monoman" Conolly, vocalist and combo organ player extraordinaire and for all practical purposes, the Lyres hisself.

I interviewed Conolly over the telephone in the Spring of '86 and here are the condensed results...

HERE 'TIS: What do you think about all this sixties revival stuff?

CONOLLY: It's ok. It hasn't hurt me.

HERE 'TIS: What kind of covers are the Lyres doin' these days (c. 3/86)?

CONOLLY: We do "Teach Me To Forget You" by the Outsiders. We're doing two Outsiders B-sides nobody in Holland has even heard! I've been doing Dutch for ten years. Back in '76, Greg Shaw sent me a cassette with stuff on it like "You Bother Me" by the Motions. That's where it all started. "Busy Man" (an old DMZ song, -ed.) is Dutch rock. I'm gonna rerecord it soon.

HERE 'TIS: How did it all start for you; getting into music?

CONOLLY: I guess it started in '68. In '68, I entered the 6th grade talent show doing "Light My Fire". Then, I had a lot of other bands. I flipped-out on the Soft Machine around this time. For me, they took up where the Zombies left off.

HERE 'TIS: Did DMZ come next?

CONOLLY: I joined DMZ in '76. I started writing all their songs. It all went by real fast. There was just too much pressure.

HERE 'TIS: About you and your organ; you don't do much soloing...

CONOLLY: No, I try to get a strong rhythm attack going with it.

HERE 'TIS: What makes you go so wild on stage? Is it the music or the beer?

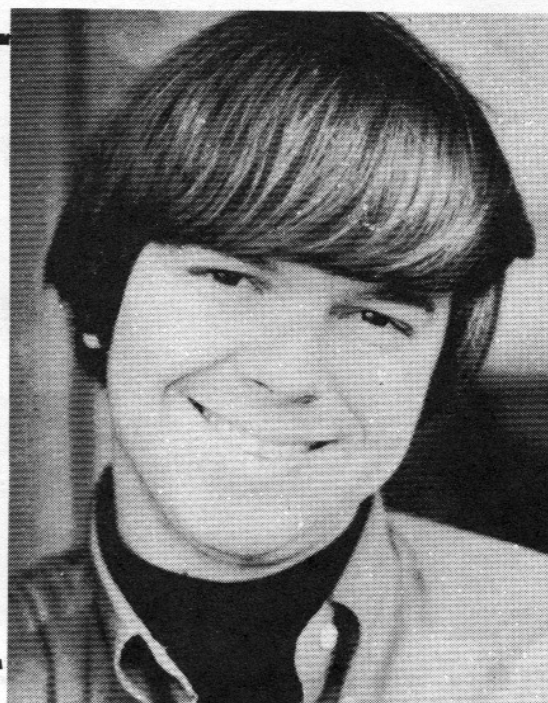
CONOLLY: It's the vodka! I'm even wilder now because of it! The Fleshtones told me to get off of beer. I was getting real fat on the road. The Fleshtones recommended that I drink vodka. It's pretty dangerous stuff if you don't watch it though. It's like a residue on the brain.

HERE 'TIS: When can we expect to see you in North Carolina again?

CONOLLY: Real soon, I hope. I really want to play the Brewery (in Raleigh). I like to stay at the Innkeeper in that town, Winston-Salem. I also like the Traveltime Inn in Chapel Hill; it rules!

The Standells'

LARRY TAMBLYN in his own words... INTERVIEW BY JEFF JAREMA



For the sake of you the reader, this interview has been heavily edited and reduced from its original length.

HERE 'TIS: Would your meeting up with Tony Valentino be a good starting point for the Standells story?

TAMBLYN: Yeah, I think so, 'cause that was really the basis for the group.

HERE 'TIS: Do you remember what year this was?

TAMBLYN: No, I don't. It was certainly after the cutting of this last (solo Larry Tamblyn) record I did because we'd only been together about six months when we got our first job. Well, our first job was actually...we did some smaller sock hops and things like that, but our first job through an agent was at some club in Santa Barbara. And the agent, she was having some dispute with her husband and they split up, and since some of us were under age, including myself, her husband called up the cops up there and had them come out and check our IDs!

So, we had to leave during the middle of our gig (laughter)! Then, it was our second or third gig when we were booked in Hawaii...

HERE 'TIS: Yeah, I was gonna ask you about that!

TAMBLYN: We had the name with one "L" at the time, "Standels", and we went to Hawaii for about three months and it was really nice.

HERE 'TIS: When was this?

TAMBLYN: This was in '61, long before the Beatles. We were listening to groups like the Four Seasons and, of course, the early Motown stuff.

HERE 'TIS: Is the stuff you were playing on your first album (in '64) basically the same stuff you had played all along?

TAMBLYN: Yeah, I think so. It was songs we had played over the years; "Linda Lou", "Ooh Poo Pah Doo", and all those.

This one member, this one guy, was like a little Neapolitan! His name was Jody and he was an ex-Marine and was leader of the group at the time we were in Hawaii. He was really jealous of Tony and I and the other kid who was our drummer because (Jody) was married. We'd go out and play around all night and he'd have to stay home with his wife 'cause he took her over from the States with him.

So, he made it bad for us and we were so young, we more or less did what he wanted us to do. I mean, he had a curfew for us to be in bed every night. We had to shine our shoes, make our beds just right, and have our clothes pressed right!

HERE 'TIS: So this guy thought he was "Sgt. Rock"?

TAMBLYN: Yeah! It was exactly like that. We finally revolted toward the end of the gig and he fired all of us, but by firing all of us, he realized he had no band! So, he kinda sweet-talked us back into the band with him and the next gig they booked us into was in Fresno and it was absolutely terrible! It was foggy there and we were out in some little dive by the railroad tracks and we were playing for one and two people a night!

I'll never forget this! There was one great big woman, she must have weighed about 400 pounds -- I'm probably exaggerating -- maybe 350, who just got stinking drunk and passed out on stage. The bad thing about it was that nobody bothered to move her! She just layed there! You had to just kind of step over her (laughter)!

So, that was our parting with Jody and we then went back to L.A. At this point, we picked up another two guys that I had known from sitting in with their group a couple of times. That must've been around '60. Their names were Gary Leeds and Gary Lane. We called them up and they joined up with us and that probably became the Standells for the most part. The two Garys were with us up until '64.

We were the first (American) group to sprout long hair. We read about the Beatles in one of the European magazines and we started off using wigs because we couldn't grow our hair fast enough. We've got proof of it 'cause a big magazine came out with an article on us!

HERE 'TIS: Really? 'Cause I was gonna debate you on this topic, having read about it a couple of years ago. Are you talking about the length of your hair on the Liberty album?

TAMBLYN: No, we cut it later! I was talking about before Liberty, when we were playing at P.J.'s. This was, oh, through 1963. I'd say it was in the latter part of '63 that we saw the article on the Beatles. I mean, we *had long hair*! We would go into a restaurant and everybody would stop talking 'cause they'd never seen anything like it! It was kind of an uncomfortable thing to do and after a while at P.J.'s with the long hair, we played at the Thunderbird Lounge in Las Vegas and by this time the Beatles had taken hold in this country and they billed us as America's answer to the Beatles.

We came back from that and they booked us into P.J.'s again. We played at P.J.'s off and on for over a year. During this time that we were at P.J.'s, Gary Leeds decided to leave the group and went to Europe with his friends to form the Walker Brothers. So, that's when Dick Dodd joined us.

HERE 'TIS: When exactly did Dick join the band?

TAMBLYN: It was in the early part of '65; probably in '65.

HERE 'TIS: '65? He was with y'all on the '64 LP, 'Live At P.J.'s'.

TAMBLYN: Yeah, you probably know more about it than I do! OK, if he was on the '64 album; that was in late '64. Yeah, he had been with us about three months prior to that album.

HERE TIS: How did y'all fall into doing the film, 'Get Yourself A College Girl'?

TAMBLYN: Well, we were playing at the Peppermint West and this man came in and said he wanted to be our manager. We asked, "What can you do for us?" And he said, "Well, I can get you on Liberty Records." We said, "OK, you get us on Liberty Records and we'll let you be our manager." So, sure enough, he got us on Liberty Records and, come to find out, his name was Burt Jacobs, and Burt was a bookie! He was a bookie for all these people including some in the record companies and he was taking all their bets. And that's how he had a very good "in" with Liberty Records!

He eventually went legitimate and merged with Seymour Heller who was and is Liberace's manager (not anymore, he ain't. -ed.) and Seymour was "in" with a lot of motion picture production probably 'cause he was doing a lot with Liberace at the time. So, any motion picture deal that came along where they needed a rock group, we were right in on. 'Get Yourself A College Girl' seemed to pop up at the right time and they had us on there before, I think, we even had a hit record; before we even had a local hit.

HERE TIS: How do you look back on records like "The Swim", "Shake", and "The Peppermint Beatle"?

TAMBLYN: Well, according to today's standards, I guess they're kinda stupid.

HERE TIS: No way! They're great! Y'all *did* play on these sessions, didn't you?

TAMBLYN: Oh yeah, we played on 'em! But they brought in other musicians, too. Sometimes they brought in other background singers and I think the "yeahs" on ("Peppermint Beatle") were done by somebody else, if I'm not mistaken. Also, on some of those earlier things, we brought in a lot of musicians. Glen Campbell played on a lot of our stuff. He played on "The Shake" and, I think, "Peppermint Beatle".

HERE TIS: Let's talk about the Standells individually. Was Tony really from Italy or was that just a bunch of record label PR?

TAMBLYN: No, he's really from Italy; from Sicily.

HERE TIS: How did he wind up in L.A.?

TAMBLYN: You'd have to talk to him about that end of it, but he came over on the boat when he was a teenager, and...he had quite a few experiences. I'm sure he'd love to fill in that area for you.

HERE TIS: Getting to Gary Lane. He was originally from the midwest, wasn't he?

TAMBLYN: I don't know *where* Gary was originally from. I always knew him from out here in California. I know that he was a little bit different from the rest of us. His aspirations at the time were to be a plumber (!) while everybody else wanted to be a producer-this, producer-that.

When asked (what he aspired to be), he would always answer that he wanted to be a plumber!

HERE TIS: Was he kind of a hick with all that short hair and stuff?

TAMBLYN: Not really what you'd call a hick; he was just different. He was more like a redneck! He was very conservative, conservative in his actions, and a very shy person; very withdrawn.

HERE TIS: Do you consider the line-up with Gary Lane the *definitive* Standells line-up?

TAMBLYN: Boy, that's hard to say. We were never with any solid bass player. Gary was with us for a couple of years, really. I think three years. He left and sought his ambitions (!) and they didn't work out and in the meantime we got another bass player and from him another bass player and so, I don't know if we were stuck with a bass player long enough to consider him part of the group. Gary happened to be with us when we did the 'Dirty Water' album.

HERE TIS: Did it hurt y'all's image that Gary continued to wear ultra-short hair even in '66? Like on the 'Dirty Water' album cover?

TAMBLYN: Well, I think that was in '65, if I'm not mistaken. We were doin' a lot of clubs and if you look at the rest of our hair, it's not that long, either. We had it kinda combed down over our (fore)head but it was a *lot* longer before!

HERE TIS: You mentioned that the Standells had some early local hits. How successful was, say, "Peppermint Beatle"?

TAMBLYN: That wasn't even in consideration. The only reason we did that was for "The Munsters" (Tamblyn's confusing this with "Do The Ringo", an otherwise unrecorded Standells song performed on that show. -anal retentive ed.). Our biggest local hit was "Help Yourself". That was taken off the "Live" LP as the single and made #2 in the Los Angeles area. And that was Dick Dodd on lead vocals.

HERE TIS: Now, you were the chief vocalist of the group up to this point, right?

TAMBLYN: Yeah, I did all the singing up to that point. Then, Dick sang "Help Yourself" and his voice just caught on and he did most of the lead vocals after that.

HERE TIS: Were y'all officially dropped from Liberty after "Peppermint Beatle"?

THE STANDELLS in person at R.I.'s

Prepare yourself for a "shock treatment"!

The sounds of the most electrifying band in the U.S.A. are contained in this album. The driving beat of drummer Dick Dodd, the pulsating rhythms of organist Larry Tamblyn, the crackling tempo of bass man Gary Lane, and flash-fingered guitarist Tony Valentino make up the "musical miracle" that is known as The Standells.

Anyone with an ounce of "soul" will find it impossible not to snap his fingers and to dance when The Standells storm into a song. Other groups may play a song, but The Standells reach into a song and "grab it," wringing out of every note the stirring sounds that nightly bring huge audiences shouting to their feet at P.J.'s in Hollywood.

It is The Standells that have made P.J.'s headquarters for the "watusi elite" who have made musical addicts of the Southern California "heavy-beat hippies" and who, through this album, bring to you the thundering excitement and rampaging emotions that will have you talking about it for months.

It's a pleasure to know The Standells, because—they're "out of sight!"

REB FOSTER, DEEJAY AND PROGRAM DIRECTOR, KRLA—Los Angeles



TAMBLYN: No! As a matter of fact, we left *them*. We found an "out" in our contract, took advantage of it, and left. This was under the direction of our manager and I don't know if it was such a great move, but we did leave at the time.

HERE 'TIS: How well did 'Live At P.J.'s' and "Live" And Out Of Sight' do for you guys?

TAMBLYN: Well, it's actually the same album with a couple of more songs. And there is another difference. On the Liberty album, they thought it would be more exciting to speed the whole thing up by about five to ten percent. We disagreed with them, but who were we?! We're just the group who played on it!

So, all these songs that were recorded at a slower speed sound like Mickey Mouse when I sing 'em! They're way too fast! I guess it was much later, when the Standells really hit it big, that Liberty decided to reissue the album (this time on its Sunset subsidiary. -ed.) and slow it down to its proper speed. So, that's where you get that second album from.

HERE 'TIS: What was y'all's involvement in the "Zebra In The Kitchen" film?

TAMBLYN: That was interesting. They came to us and wanted us to do the lead song and the producer was Perry Botkin, Jr. They took us into the studio and they had this really corny song that was just terrible and the melody was even worse! They let us play with it and we came up with our own melody, then recorded and that was the last of that.

HERE 'TIS: I've seen y'all on an episode of "The Munsters". What was that experience like?

TAMBLYN: Well, that was actually our second acting experience. Our first show was on "The Bing Crosby Show". He had a weekly television show and that was a great experience because he sang a song with us; he sang "Kansas City" with us! We had acting parts in it but they changed our names 'cause the name of the show (episode? -ed.) was "The Love Bug" and we were supposed to be this Beatle-like group called "the Love Bugs". I'd love to get my hands on that because we did have acting parts in it plus the fact we sang with Bing Crosby.

HERE 'TIS: What was "The Munsters" episode like?

TAMBLYN: Great, because it happened to be my favorite television show at the time!

HERE 'TIS: Y'all did "I Want To Hold Your Hand" on it...

TAMBLYN: Yeah, that was a political thing 'cause they, evidently, had some tie to the publishing on that song. So, they insisted we do it. We didn't want to; we thought it was really stupid to do it but, you know, they were paying us great to be on the show so we did it.

HERE 'TIS: According to the liner notes on the 'Dirty Water' sleeve, you guys were on an episode of "Ben Casey". What in the world was a rock group doing on a medical drama?

TAMBLYN: (Laughter) The "Ben Casey" (show) was just after "The Munsters", in early '65. They needed a group and we were available and we played in the background. It was just an instrumental that, I think, they gave me credit for writing.

HERE 'TIS: You sang lead on the '65 sides, "Someday You'll Cry", "Don't Say Goodbye" and the ridiculous "Boy Next Door", right?

TAMBLYN: Right. I hated that song!

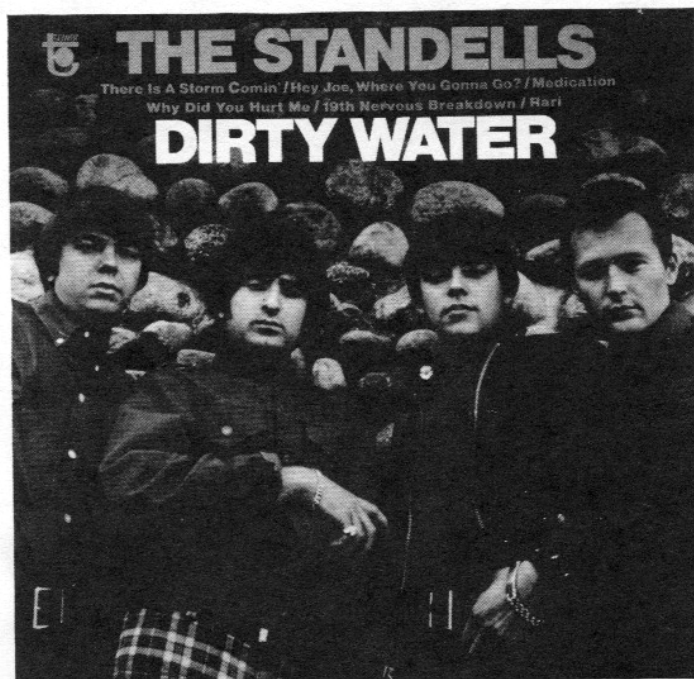
HERE 'TIS: What do you think about "Don't Say Goodbye"?

TAMBLYN: It's too bad they didn't elaborate on that side more. They decided to concentrate more on "Big Boss Man", the flip side, and "Don't Say Goodbye" became kind of a throwaway side.

HERE 'TIS: Was "Big Boss Man" the sound y'all were trying to capture in the studio at the time or were y'all still more partial to the pop-oriented stuff like "Don't Say Goodbye"?

TAMBLYN: Well, "Big Boss Man" seemed to be more in our vein at the time with that hard driving sound that we kinda established in the "Help Yourself" single. It had the same kinda beat.

HERE 'TIS: How successful were the Vee Jay singles?



TAMBLYN: Not whatsoever! In fact, their whole company failed. They moved their operation out of the South (Chicago -ed.) and moved it to Los Angeles and completely bombed out. So, we had some singles we cut for them that we never saw, that are in some vault some place.

HERE 'TIS: Were there any other recordings between the last Vee Jay single and "Dirty Water"?

TAMBLYN: Well, as you know, that whole era at Vee Jay, a lot of that stuff was produced by Sonny Bono. And Cher, as a matter of fact, sang on the background on some of 'em.

It wasn't until after that that we got in touch with, through our manager, Attarack, which is what they were called at the time...Ed Cobb, Ray Harris, and those people.

HERE 'TIS: So, you hadn't known Ed Cobb previously?

TAMBLYN: No, no, no! We didn't know him at all. It was just through our manager. He hooked up with these people and said, "Ed Cobb's gonna produce you." And, being loyal musicians, we said, "OK." You know, we had no say in those days.

Ed had this song he had written called "Dirty Water" and he gave it to us to fool around with to see what we could come up with. So, we took it, developed it, and Tony invented the riff and I came up with the augmented (?) chord instead of a regular 7th on the third chorus that made it a little bit different. We then went into this old studio, Armin Steiner's old studio, that was actually in a garage...that's probably where we got our title as a "garage band". It was unbelievable, with three tracks.

We did something very unusual, too. We laid down all the instruments on one track and came back and doubled everything; doubled the bass, doubled the synthesizer...

HERE 'TIS: Doubled the *what*???

TAMBLYN: I'm sorry. The keyboard, the Farfisa.

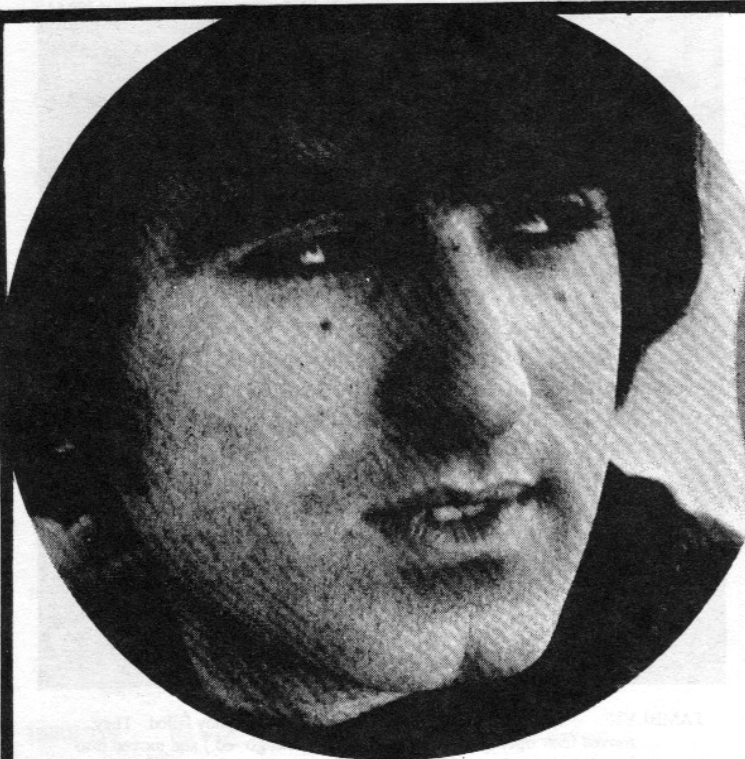
HERE 'TIS: I always thought you used a Vox on "Dirty Water".

TAMBLYN: I think it was a Vox. The Farfisa was used on earlier things but on "Dirty Water", we got hold of a Vox and started using it.

But, like I was saying, we doubled all the instruments and when we came back to the drums, Dick did a very interesting thing. They had Dick play the bass drum with a mallet and not his foot and that's probably why "Dirty Water" has such an "in" sound today, due to the fact that it did have unusually heavy bass drum for the time. The bass drum was doing a rhythm thing that was unheard of in those days.

So, we recorded it, recorded "Rari", the flip side, and we weren't overly impressed with either song. In fact, we completely forgot about 'em and went back to doing clubs. It wasn't until like six months later that "Dirty Water" started to happen and by that time, we had completely forgotten the song.

"Dirty Water" got its start in some obscure little radio station in Orlando, Florida and spread from there to Miami and from there worked its way up to the rest of the country.



TONY VALENTINO

REAL NAME: Emilia Bellissima

HEIGHT, WEIGHT, COLORING: 5'9", brown hair and eyes.

FAVORITE MUSIC: Jazz, classical music and opera.

FOODS: Steak, spaghetti, Polynesian food.



DAVE BURKE

REAL NAME: David Eugene Burkner.

HEIGHT, WEIGHT, COLORING: 5'8", brown eyes, black hair.

FAVORITE MUSIC: All kinds.

FOODS: Steak and eggs. Hates hamburgers.

LARRY TAMBLYN

REAL NAME: Lawrence Arnold Tamblyn

HEIGHT, WEIGHT, COLORING: 5'10", brown hair and eyes.

FAVORITE MUSIC: r&r, jazz and folk rock.

FOODS: Mushroom pizza, hamburgers. Hates liver.

DICK DODD

REAL NAME: Joseph Richard Dodd

HEIGHT, WEIGHT, COLORING: 5'10", brown hair and eyes.

FAVORITE MUSIC: r&r, jazz and classical music.

FOODS: Rice with duck and hot sauce. Hates liver!



HERE 'TIS: How big was it in Boston?

TAMBLYN: Oh, it was #1 there, of course! And a lot of people thought we were from Boston.

HERE 'TIS: Even though it only charted up at #11 in the national charts, was that ranking actually an inaccurate account of its radio and sales impact?

TAMBLYN: Oh yeah! You've got to figure that when it was picking up in one market, it was already peaking in a lot of others.

HERE 'TIS: What were some of the immediate changes in y'all's lifestyle once you had the big national hit?

TAMBLYN: Well, it was interesting. We were up in Seattle and we heard that the record was taking off in Florida and they wanted to put together an album 'cause we didn't have one at the time. So, we were playing at a club up there and Ed Cobb flew in and we recorded the rest of the 'Dirty Water' LP in some little Seattle studio (Kearney Barton's studio, home to the Sonics, which might explain the crunching results! -ed.).

One of the deals was that we would do a couple of songs that they owned. I think "There's A Storm Comin'" was one of them. I don't remember. But once we did that, our manager flew us over to Florida, completely unorganized, and we didn't even have anything lined up! We nearly starved over there. We did some jobs, the weeks would go by before we'd do another one, and then we'd do three in a row, and all this time, "Dirty Water" started to gain on the charts. I guess this was over a three month period. But by the time we got back to L.A., "Dirty Water" was really big in the charts.

HERE 'TIS: Had Gary Lane left the band at this point?

TAMBLYN: Gary Lane left in Florida. He just decided that he'd had enough and went to pursue another career. So, he left and we auditioned a bunch of bass players, even made an announcement for it on the radio, and that's when Dave Burke came along.

HERE 'TIS: Dave Burke, besides looking real cool, looked a lot younger than the rest of the Standells. Was he just a teenager?

TAMBLYN: He was a lot younger and, we didn't know it, had a lot of mental problems. He was extremely paranoid. He was always like, "You don't like me, do you? I know you don't like me! Why don't you like me?" Oh, and it would just drive you absolutely bananas!

HERE 'TIS: WOW!!!

TAMBLYN: We eventually had to just sever ways with him because it didn't work out.

HERE 'TIS: Did y'all have any say in what songs were selected on your albums or was it Ed Cobb dictating what he wanted?

TAMBLYN: It was Ed Cobb dictating mostly everything. We didn't have any say-so. We would arrange the songs the best way we could and record 'em.

But, you know, everybody goes into this big scenario about how our songs were "punk" and it was "us against the world"-type rebellious songs but we were *not* rebellious. We just seemed to get tagged with this punk image.

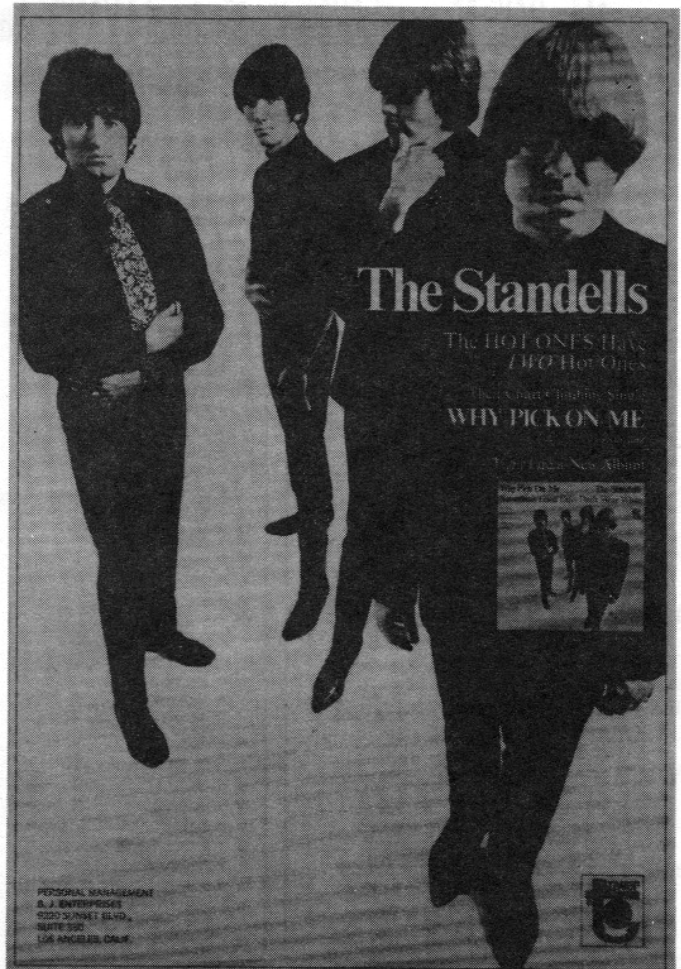
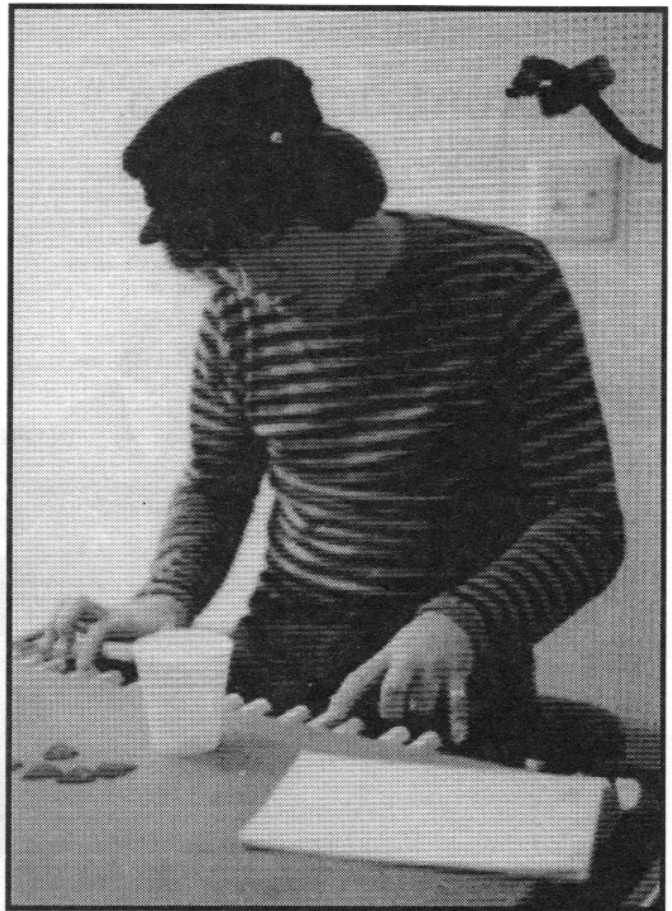
We all had things happen to us, too. Like, one time, this hotel wouldn't let us in because of our long hair yet a lot of our friends would get to stay in the same hotel! We were always the guys that were getting picked on. Much later, our one record was banned, called "Try It". And it was banned by this redneck who happened to own a bunch of radio stations and had a lot of power, by the name of Gordon McClendon. And he went from city to city on a campaign against obscenity in record lyrics and used our record, "Try It", as an example.

He literally *destroyed* the record. In fact, the record was #1 in a lot of cities where radio stations wouldn't play it! Back in those days, the stations had a lot of political pressure on 'em. Like, it was the #1 selling record in L.A. according to "Music City" and most of the record stores, yet KHJ wouldn't play it!

But our management was so weak that they refused to pursue suing McClendon and I know to this day that we could've won that suit and gotten a lot in damages from him because he really did hurt us.

HERE 'TIS: He had kind of a shady background himself, didn't he?

TAMBLYN: Yes, he did but we can't elaborate on that. Evidently, Art Linkletter found out about this and he had us on a debate show with



Riot on Sunset Strip

... THE STANDELLS, THE MUGWUMPS, THE CHOCOLATE WATCH BANDS, MOM'S BOYS and all the others, featured in their wild, wild tracks that set the scene for the mod, mod world of the Hippies, Teenyboppers and Pot-Partygoers... out for a new thrill or a new kick! Here it is and here they are!



Scenes from American International's

RIOT ON SUNSET STRIP

STARRING

Aldo RAY · Mimsy FARMER · Michael EVANS · Laurie MOCK · Tim ROONEY · WRITTEN BY ORVILLE H. HAMPTON · DIRECTED BY ARTHUR DREIFUSS · PRODUCED BY SAM KATZMAN

McClendon and we *massacred* him! Absolutely massacred him and he played our next record though it wasn't our style.

As the band progressed, we actually *regressed*, if you can understand that! Ed Cobb started to rely more and more on Dick Dodd and forgot the rest of the group and he was eventually convinced that Dick Dodd was the only saleable thing in the Standells. It got to where we weren't even playing on our own records and "Can't Help But Love You" was an example of that. I mean, they had all these black musicians on it and, I've got great friends that are black and don't get me wrong, but it wasn't us! It got to where we were just standing around at the sessions while Dick Dodd sang the songs.

HERE 'TIS: Was there a lot of bitterness within the band towards Dick Dodd or was he kinda thrown into this position unwittingly?

TAMBLYN: Well, Dick got more and more difficult to live with, too. He got heavily into drugs and everything else and he was like a spoiled little kid. You couldn't even talk to him.

So, as I said, we regressed because we weren't the Standells anymore. We were what everybody wanted us to be. And it's too bad 'cause that was literally the break-up of the group.

HERE 'TIS: How successful was the single, "Why Pick On Me"?

TAMBLYN: That was a lesser of a song. We didn't like that song...

HERE 'TIS: Wow, I've always thought that song really had the Standells-Tower trademark sound to it!

TAMBLYN: Really?! We still hate it to this day. We refused to do it, not because of the lyrics, but because of the chord structure and the melody and all.

HERE 'TIS: How do you feel about the B-side of "Why Pick On Me", one of your own songs, "Mr. Nobody"? Is it one of your favorite compositions?

TAMBLYN: Yeah, I thought it was a good song!

HERE 'TIS: Was there any story behind the lyrics to that song? Possibly a "Mr. Nobody" that you actually knew?

TAMBLYN: Yeah, very much so! I guess that was a very interesting period of my life, as I look back on it now. My first wife, who I should never have married...I was going with her at the time and she'd be seeing all these other men and it just literally destroyed me. A lot of them were Hollywood phonies and the song, "Mr. Nobody", was really written for them. They'd come along and steal my girlfriend and they were like a bunch of leeches. And "Mr. Nobody" was my way of getting back at 'em.

HERE 'TIS: Which of the British groups did you tour with besides the Stones?

TAMBLYN: We did another tour with Chad & Jeremy. The Stones were about the only British group we really toured with. We did shows like the Dave Clark Five, but that was about it.

HERE 'TIS: By 1967, after the hits started trailing off, were y'all pretty much confined back to L.A.?

TAMBLYN: No, I think we did the Chad & Jeremy tour in '67 and we did the Paul Revere & the Raiders tour in '67.

HERE 'TIS: Did y'all ever tour in the south end of the country?

TAMBLYN: Sure! We toured all over, every state in the United States. In fact, in the South, on the Paul Revere & the Raiders tour, was where a bunch of local boys -- in fact, they were Marines -- took their guns out on us and started shooting! We were in a Holiday Inn at the time and they were shooting at the hotel, mad because all their girlfriends were hanging out with the groups!

HERE 'TIS: When did y'all do the film, "Riot On Sunset Strip"? Was that before "Try It"?

THE STANDELLS

RIOT ON SUNSET STRIP

from the American International Picture
RIOT ON SUNSET STRIP



TAMBLYN: Let me think... Yeah, it was before "Try It". It was a Sam Katzman film and we had been in one of his earlier pictures, 'Get Yourself A College Girl'. So, they wanted us to do this picture and we were a lot bigger this time, of course. So, they wanted us to do a hard driving song and... something interesting about that! They asked us to write the song for it, and so I wrote a softer song for it which turned into "Get Away From Here", but originally that was "Riot On Sunset Strip" and at the last minute I had to change the lyrics on it.

HERE 'TIS: "Get Away From Here" sounds like it had potential to be a really good Beatles-type song but the mastering on it sounds real slow.

TAMBLYN: Oh yeah! That was interesting. We cut that in the studio sound stage and they only had one microphone in there...

HERE 'TIS: Yeah, you can only hear the guitar and a little bit of bass on it, besides the vocals.

TAMBLYN: What happened was the studios were really unionized and it was done on a two track thing and when we recorded it on the two tracks on the sound stage, they wouldn't even let us be there to hear it get mastered for the film and they ended up leaving off one of the tracks! That's why you don't hear the drums. But if you watch the motion picture and watch us, you'll hear everything. And that's why! They wouldn't even let us add echo on it at the time because that involved another union!

HERE 'TIS: What can you tell us about the (Sllednats) single, "Don't Tell Me What To Do"/"When I Was A Cowboy"?

TAMBLYN: OK, "Don't Tell Me What To Do" was actually written by Tony and we didn't know how to do it. We tried it a bunch of different ways but it didn't sound right. So, we just decided to do a comedy version of it! I did the voice on it and we filtered it and made it sound like it was being sung through a megaphone like a Rudy Vallee-type song. And it ended up sounding so different from most all our stuff that they decided to release it under a different name and that's how they came up with Sllednats.

HERE 'TIS: I take it that it didn't sell beans.

TAMBLYN: No, it didn't. It didn't do a thing because it was totally different and it wasn't the Standells.

HERE 'TIS: How long did y'all carry on after (the 'Try It' LP)? Those Rhino LPs, though excellent, are pretty vague in their liner notes. What actually happened after your last single, "Animal Girl"?

TAMBLYN: Well, as our recording situation regressed, with us in the studio watching other people play, our manager talked us into leaving the production company, Ed Cobb and them. And so, we decided to follow suit! We couldn't see anything that was productive about our association with these people. It just wasn't happening.

What *did* happen is that we all agreed to leave them and we sent them a notice saying we were leaving them because they hadn't done such-and-such and such-and-such. And we were all in accord and we all decided on this and they eventually got through to Dick Dodd. They said, "Well, Dick, it's your chance. We're gonna make you a star. You don't need the rest of these guys."

So, they talked Dick into leaving us. He sent us all letters, very impersonal, and in fact, we had a job and the job was at my alma mater, the high school I graduated from, and it was really important to me and he sent us letters on that day where we had to cancel the job. We could not get through to him. He was up, supposedly, at Ed Cobb's ranch. So, he couldn't be contacted up there. He was "laying low". So, it was after that that he went and did his solo album.

HERE 'TIS: What actually happened between Dick Dodd's leaving the group in '68 and your own departure in '70?

TAMBLYN: We tried out different people; brought in different people and changed the sound considerably. At one time, we had Lowell George with us. I think he was with us for about six months or so.

HERE 'TIS: When was this? '69?

TAMBLYN: Yeah, it was about '68, '69. Then, what we did was form another group and changed our name. It was actually just myself. Tony was associated but not in a musician capacity. It was myself and the original... not the second ("My Sharona" -ed.), but the original Knack. That was Mike Kaplan, Larry Gould... And we were on Warners and we had a couple of records and then the band broke up. The name of the group was Chakras.

Then, we got back together as the Standells. There was Tony and I and some other guys. We started doing clubs again and I just figured I didn't want to do it anymore. I was raised on clubs and I didn't want to go back and do 'em. I left the group and Tony kept it going for a couple more years.

HERE 'TIS: So, it dragged on 'til about '72?

TAMBLYN: Yeah, frankly, when I left the group, I really thought that that was the end of it. I thought we were a thing of the past and I had no idea that this would be revived. It was quite a surprise to come back in '83 and find out that it had revived and that there was a cult following of the Standells.

HERE 'TIS: How do you look back on the whole experience?

TAMBLYN: Well, the experience was... I look at it a couple of ways. One of the ways I look at it was that I think it was very broadening in life's perspective to live through those times and to come out as straight as I am and have learned a lot about the world and other people. And from that respect, I think it was very worthwhile. But I also look back and say, "Hey, maybe I could've done something during those times to maybe further my education or whatever."

In general, though, I think they were very interesting times to live through and they're fun to talk about 'cause a lot of people didn't experience what we went through!



Larry Parypa!

An Interview with the Sonics' Guitarist

Long before the days of grunge, the Pacific Northwest was home to some of the wildest rock 'n' roll noise ever heard. Inspired by the region's first giants the Wailers, countless sax-driven/R&B-crazy combos sprang up out of local scenes in Oregon, Washington and Idaho in the early sixties.

A lot of great, raucous records came out of the Pacific NW during those years (not in the least "Louie Louie" by the Kingsmen), but none were ever as wild as those waxed by the Sonics on Etiquette Records.

Armed with material like "The Witch", "Psycho" and "Strychnine" and an unbelievably explosive sound to match, the Sonics were just way too ahead of their time. The whole floor plan for punk rock was laid out by the Sonics' howling frontman Gerry Roslie and guitar god Larry Parypa back in '65...and it hasn't been improved on since.

This interview was conducted on January 17th, 1987.

The Sonics hailed from Tacoma, Washington. During their heyday (1964-66), they were Larry Parypa, Andy Parypa (bass, vocals), Gerry Roslie (lead vocals, piano, organ), Rob Lind (sax, harmonica, vocals), and Bob Bennet (drums).

HERE 'TIS: Though Andy (Parypa) was designated as "leader" of the Sonics, it was actually you who formed the band, right?

PARYPA: Yeah, we started off in about the seventh or eighth grade; myself and a drummer. I was playing through a tape recorder and I believe all he had was a snare drum. We'd just get together and do what we thought was making music. And as time went on, his father, I guess, bought him a hi-hat and we had to rent the bass drum from a music store.

We eventually got a stand-up bass player, a bass fiddle, and another guitar player from England, who also played through a tape recorder. And we just had fun on Saturdays and weekends, just playing music to ourselves. Eventually, Andy got interested in music and he had learned how to play the electric bass. Somehow, he got in the group; I can't remember now. But being the oldest one, (he) pretty much took it over.

HERE 'TIS: How much older is Andy than you?

PARYPA: Two years.

HERE 'TIS: What were the circumstances behind Roslie, Bennet and Lind joining up with the Parypa brothers' Sonics?



PARYPA: Andy and I had the Sonics for several years and we'd played some local high schools, etc. I think Roslie, Lind and Bennet were all playing in another group called the Searchers who were playing the same circuit as us. They had a guitar player named Jerry Miller who later played with Moby Grape in San Francisco. I believe we approached Bennet first; Bennet and Roslie. Anyway, they came along, we started playing together and it was already a different sound -- more explosive. Roslie, 'cause he knew Lind -- they had been a pretty good group and they had gone to high school together -- got Rob in the band and the line-up pretty much stayed that way.

HERE 'TIS: Had you already developed your trademark "original" (wild) guitar sound before Roslie came along?

PARYPA: Not so much tone-wise as for lack of ability to play solos! I'd kinda trash and hammer the guitar and was actually playing it like a percussion instrument 'cause I couldn't play notes.

Yeah, so it was pretty much that way for solos. As for getting different tones, no; that came later.

HERE 'TIS: "The Witch", I guess, was a pretty substantial hit in the Northwest, rising as high as #2 in Seattle. Didn't it initially, however, run into trouble with the big local station?

PARYPA: I don't believe it ran into trouble. It just didn't get any airplay at first...because it was a dumb song! It really wasn't very musical. They wouldn't play it on KJR, which at the time was a real kingpin station here in the Northwest; a very influential station. Pat O'Day was a pretty big deal in the whole music industry. He was getting all kinds of awards at the time. He wouldn't put "The Witch" on the playlist until he got so many calls from kids locally that wanted to hear it after having heard it live. He got so many calls that he had to, and then everybody else followed suit.

HERE 'TIS: Why was "Keep A-Knockin'" dropped as the B-side of "The Witch" once more copies were pressed?

PARYPA: Have you ever heard "Keep A-Knockin'"?!

HERE 'TIS: What can you tell us about the recording process involved in cutting your all-time classic first album, 'Here Are The Sonics'? How long did it take to record?

PARYPA: Nothing we did took very long to record. It was really haphazard 'cause the recording was done on a 4-track or 8-track; probably 8-track (? -ed.). And I think we were using either Fender or Sunn equipment as far as amplification goes. I think there's a couple of songs where I used a Fender Jazzmaster, which was popular in those days. A few years later, you couldn't give 'em away! Then I bought an Epiphone Riviera...

HERE 'TIS: At this point, what size venues were you playing?

PARYPA: In the Northwest, there were dancehalls which were populated mostly by teenagers and a lot of these halls would hold a thousand people or so, and we were playing the big ones, regionally. When they started getting more and more into the rock "shows", the Beach Boys or whatever, we played an awful lot of those, too, primarily as the lead-in group.

HERE 'TIS: How far airplay-wise did records like "The Witch" and "Psycho" travel? Nationally?

PARYPA: They were "bubbling under" nationally. I believe Billboard had them "bubbling under". They were played around the nation, I don't think in every single city, but the problem was they were played at different times. Distribution was terrible so that when there was a demand for the record in Orlando, Florida, for example, or Pittsburgh, there were no records available and when the records were available, the demand wasn't there. So, it was always "bubbling under" (the Hot 100) but never with enough sales in one week or month to get it really churning.

HERE 'TIS: Did the Sonics actually get airplay in Orlando, Florida? 'Cause the other guys I'm interviewing, the Standells from California, had their big hit, "Dirty Water", break nationally from Orlando!

PARYPA: Well, we had quite a few sales there. That must be a town that really likes guttural music! (No lie! Check out some of the Orlando charts at the end of the We The People article and note an appearance of "Get Out Of My Life" by Little Willie & the Adolescents! -ed.).

HERE 'TIS: I've heard that certain members of the Wailers were used as session men on a couple of the Sonics' records, most notably "Don't Be Afraid Of The Dark". What's the truth to this?

PARYPA: Yeah, I think Kent Morrill's voice was used in the background (on "Don't Be Afraid Of The Dark"); those "ooh-wah-oohs".

HERE 'TIS: How about musically? I've heard that some of the sax work was done not by Rob but by the guy in the Wailers.

PARYPA: No, I remember there was one song where Rob and, I think, Ron Gardner of the Wailers did a sax line together. It wasn't "Keep A-Knockin'"...it was some other Little Richard tune.

HERE 'TIS: "Jenny Jenny"?

PARYPA: "Jenny Jenny Jenny". Yeah, they played together on that but I don't believe we ever used them for any solo instrumentation.

HERE 'TIS: Y'all have been portrayed over the years as a bunch of beer drinkin', womanizing frat boys. Is that an accurate picture of y'all at the time?

PARYPA: Well, we weren't really frat boys. Some of us were college students. But womanizing, beerguzzling...yeah, I guess so! Beer guzzling and womanizing was pretty much our motive for playing at the time. We weren't trying to be famous or anything. We just found it an easy way to score!

HERE 'TIS: Now those are some realistic goals! What do you think about the great second LP, 'Sonics Boom'?

PARYPA: That was the one I believe we did in Wiley Griffith studios; a real small studio in Tacoma. It was just totally different. To me, it was a lot rougher sounding. Some of the songs were more similar sounding, like "Cinderella", "He's Waitin'", "Louie Louie". I didn't care for some of the stuff. I didn't like "Skinny Minny", "Don't You Just Know It"...

HERE 'TIS: What were the reasons for y'all's move from Etiquette to Jerden in '66? Had y'all had a big falling out with Etiquette?

PARYPA: Yeah, and I don't even know if it was based on fact, but we were led to believe there were bookkeeping problems.

HERE 'TIS: Your first single for Jerden was the incredible "You've Got Your Head On Backwards". Was that an attempt to sound like some of the wilder British Invasion acts like Them or the Pretty Things?

PARYPA: No, I *really* think it had to do with this song we all liked called "Tobacco Road" by the Nashville Teens. And I don't think anybody set out to copy that (song) but somehow it came out pretty close to it.

HERE 'TIS: What's the story on the flip side of that particular 45; a ballad called "Love Lights"? Were y'all being forced by Jerry Dennon to move towards the middle of the road, or was all this Roslie's doing?

PARYPA: I think it was an attempt to be more legitimate. Have you ever read those stories about how Elvis Presley always wanted to do songs like Frank Sinatra and never felt his (own) music was legitimate? Well, I think it was very similar. Roslie wanted to do something that was more legitimate; more musically mainstream.

We never really got any pressure from Jerry Dennon or anybody to do any certain type of music. It was real free; just go in there and do something. Most of the time it was just going into the studios and then deciding something to do.

HERE 'TIS: At this point ('66), it seems that Rob Lind was contributing less musically, with just the occasional harmonica and vocal...

PARYPA: Well, I guess it was basically just a guitar-oriented band as so many of 'em were in those days. His sax lines did contribute; they just weren't dominant.

HERE 'TIS: Was that Rob doing the lead vocals on "You've Got Your Head On Backwards", "I'm A Man" and "On The Road Again"?

PARYPA: Yeah, that was him.

HERE 'TIS: What do you think about the Jerden album, 'Introducing The Sonics'? You co-wrote several tunes on it with Roslie; right?

PARYPA: I can't remember which songs were on it.

HERE 'TIS: You co-wrote stuff on it like "High Time", "Going Home", ...

PARYPA: Yeah, that was when it started being junk. The first thing we did for Jerry Dennon, he sent us down to Los Angeles, to Goldstar Studios, and got (us) a producer; I think Larry Levine who did the Tijuana Brass. And we went into the studio not knowing what we were going to do, began making up songs pretty much, and they were terrible. They could not record the sound we wanted, we didn't do our homework by bringing songs to the studio, and the songs weren't arranged -- just barely discussed concepts. And they were just really bad songs. Most of 'em weren't finished. We would put 'em on tape as far as we could go and decide we didn't like 'em, and assume that that was the last we would ever see of them.

HERE 'TIS: Is this where rough-sounding tracks like "Diddy Wah Diddy" come from?



GERRY

ROB

BOB

LARRY

ANDY

SONICS

ETIQUETTE RECORDS

PARYPA: Yeah, just tracks we'd cut and say, "This isn't gonna work. This isn't any good" and would hope we'd never hear 'em again. Then they all popped up.

HERE 'TIS: Who's idea was it to record a Frank Zappa song?

PARYPA: "Anyway The Wind Blows"? I don't know who brought that in, actually. It was just a totally different idea. It was similar to a Byrds-type of song. Remember "Eight Miles High"? How the Byrds kinda freaked out?!

HERE 'TIS: Oh yeah. Did y'all ever play with the Byrds?

PARYPA: Yeah, several times. We played with the Mamas & the Papas, the Lovin' Spoonful, the Righteous Brothers; just about everybody who at that time were popular. There were so many shows going on.

HERE 'TIS: The Sonics were playing some really weird cover songs at the time: "Pushin' Too Hard", "Sweet Pea"...

PARYPA: (Embarrassed laughter) Yeah, I don't know what the hell we were doing there! We did a lot of rhythm & blues-type cover songs, too, but every once in awhile we'd do something real commercial and I don't know what possessed us to do "Sweet Pea" of all things! It's a terrible song. I remember us trying to do it once and it just went over horribly and we felt bad about it, so it didn't last long.

HERE 'TIS: Now, who in the Sonics would've sang "Sweet Pea"? Don't say it...

PARYPA: Roslie! (Laughter from both ends of the telephone).

HERE 'TIS: What'd you think of the Oregon bands?

PARYPA: Um...copies of Seattle bands. The Kingsmen were just a real, real poor imitation of the Wailers (Editors note: Check out the Kingsmen's killer kover of the Wailer's "Since You've Been Gone" for a second opinion) and Don & the Goodtimes were an extremely poor imitation of Paul Revere & the Raiders. They were mostly just cover groups.

HERE 'TIS: Were y'all friendly with those bands at all?

PARYPA: Oh, we were friendly but I didn't like anything they were doing. I mean, if you wanted to hear what they were doing but hear it done right, hear the original group they were copying.

HERE 'TIS: One little known fact is that the Sonics did some television outside of the Northwest region. What's the story behind y'all's trip to Cleveland to do a taping of 'Upbeat'?

PARYPA: It seems to me that we were playing in some hall or park up north of Seattle; east of Seattle, actually. And that was during the day. Then we went to do a concert in the colossium, the Beach Boys or something, and we did our part of that colossium show and, I think, we flew to Bellingham on some small plane and did half a dance there. Then we caught a small plane back and boarded at the Boeing Airfield and caught a plane to Cleveland that night. Then, I believe, it was in the a.m., we showed up at the place where they did the 'Upbeat' show in Cleveland, taped the 'Upbeat' show and then someone drove us to the Pittsburgh area where that evening because here the band plays the dance and then you have a guest d.j. come throw out records during the breaks. There (Pittsburgh), it appeared that the d.j.s would spin records and the bands would appear on the breaks. We did three or four of those.

HERE 'TIS: When did the original members begin leaving the group and in what order?

PARYPA: I think Bob Bennet quit first, around early '67. I think he quit because he wanted to play different, more blues-oriented music. Rob Lind left to go into the military; the Air Force. And Roslie, who had a strange temperment, was eventually fired by my brother. I guess it was on one of those nights where he showed up and decided that he wasn't going to sing!

HERE 'TIS: When did you leave? '68?

PARYPA: Yeah, February of '68.

HERE 'TIS: Did you care much for the changing Northwest scene of the late '60s with bands like the Daily Flash replacing the old sax bands with psychedelia?

PARYPA: Yeah, actually I did. I liked what they were doing but I think I liked the old style of rock 'n' roll better.

HERE 'TIS: You Northwest guys never really got into the drugs, did you? (Editor's note: Your right; these questions are moronic).

PARYPA: Oh, there were a lot of drugs around and a lot of people were doing 'em but to me, they were really ruining their lives. But there were also people who didn't mess with that crap, that knew better.

HERE 'TIS: What's Roslie's problem? Is it a little bit deeper than drugs?

PARYPA: Yeah, possibly. He just has different personalities. He doesn't think so highly of himself as maybe other people do. He's real timid. He does not want to expose himself. He won't play, he won't sing in front of people. I think he thinks they expect too much out of him; that he couldn't possibly perform up to their expectations.

HERE 'TIS: What was the '72 reunion show (documented on Etiquette's 'Here Are The Ultimate Sonics' CD) all about?

PARYPA: Somebody just thought it would be good to get together people who were in local (Seattle) bands in the '60s; to get them outta hibernation and do a show at the Paramount Theater. The Sonics were approached and, surprisingly enough, everybody got together for that and did the show.

HERE 'TIS: And now for the obligatory question: Is there any chance of getting the Sonics back together?

PARYPA: I'm beginning to doubt it! It would be fun to do but I don't know if I'd ever want to go out and try to play again for probably the same reason Roslie doesn't want to. Even if you were as good or better -- probably better -- than you were back in those days and even if you thought you were capturing that same energy, people have heard so many things in the past twenty years that it wouldn't even be meaningful anymore. It would just be some prehistoric antiques up there trying to relive something that is no longer valid!

HERE 'TIS: What are your favorite Sonics songs after all these years?

PARYPA: Well, it depends on the reason. Some have just a lot of emotion that even at my decrepit age, I still enjoy. I still like "Night Time Is The Right Time"! The song is so damn simple but there's such feeling in it. Then, I like "Cinderella", "He's Waitin'", "Shot-down"; those songs. I probably like the songs on the second album better than the ones on the first.

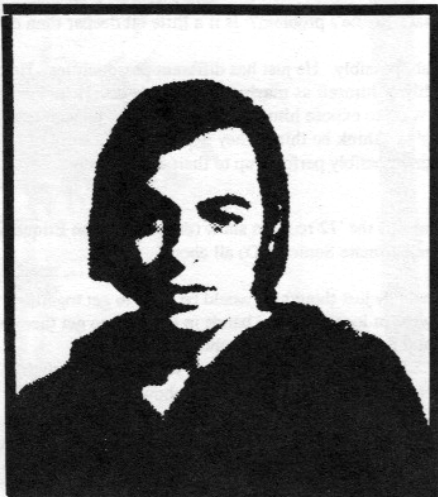
HERE 'TIS: OK, one last question: Does your current band (Charlie & the Tunas) do "Sweet Pea"?!

PARYPA: Oh, God no!

UPDATE: Since the first appearance of this interview in 1987, Larry Parypa is the one and only guitarist with 100% pure '60s punk credentials to make the short list of Guitar Player Magazine 'n' Rhino Records' 'Legends Of Guitar' series. Significantly, he appeared on Volume One of 'Rock: Sixties' ahead of such names as Jeff Beck, Jerry Garcia and Duane Allman, all of who were bumped to Volume Two by Parypa and "The Witch"!



THE Remains



an interview w/ BARRY TASHIAN

BY JEFF JAREMA

It's especially timely to reprint this interview with Barry Tashian of the legendary **Remains**. By year's end 1995, Sundazed will be releasing on compact disc the strongest argument of all for why these guys were great; the Remains' Capitol Records "audition" tape. Cut live in the studio, the tape captures one of, if not the tightest, LOUDEST, most dynamic rock 'n' roll bands of any era! To be issued as part of Sundazed's affordable "Yesterdazed" series, the CD will also include bonus '65 outtakes and a never-before-issued acetate; a cover of "Walking The Dog"!

Here's a portion of the original introduction from HT#4. The interview, incidentally, was conducted circa August 1987.

"The Remains were formed in early '64 by Boston University students Barry Tashian (lead vocals, lead guitar), Vern Miller (bass) and Chip Damiani (drums). They were joined later in the year by William Briggs (electric piano) and soon built up a rabid following (via) their legendary residency at the Rathskeller. By the end of the year, they had secured a recording contract with Epic Records!

"Though the band only released four singles before fracturing in late '66, they enjoyed popularity throughout New England, appeared on numerous TV shows and even opened for the Beatles on their final U.S. tour in the Summer of '66. (Judging from some) press reports, the Remains (now featuring N.D. Smart on drums) blew the Fab Four off the stage! A slightly posthumous LP was released by Epic in late '66, as well.

"In the first of a two-part, extremely in-depth interview, the former leader of 'Barry & the Remains' talks about his early influences, experiences, and the Remains from formation to the Beatles tour."

Part One

HERE 'TIS: To start off with, you mentioned last time (on the phone) that you had been in a couple of bands before the Remains including one that recorded a single and even did some TV.

BARRY: Yeah, it was just as a sideman in this band. The Ramblers? (laughter) They had a top Billboard instrumental called "Ramblin'". It was a bunch of local guys from my town, Westport, Connecticut, and I just joined up with them for awhile after their original guitarist had quit. Then he rejoined again, so I kicked out! But I got to do the Dick Clark 'American Bandstand' show while I was there.

We also went off on a weekend gig to Detroit and Cleveland which I was surprised about 'cause I had pretty strict parents. But they let me go and that was in the eighth grade. I'm trying to imagine letting my son in the eighth grade do that.

HERE 'TIS: How early did you start playing the guitar?

BARRY: I started asking my mom when I was seven and I finally got a guitar and started taking lessons when I was eight. I'm just about to drop a line to the guy I took lessons from back then. I just got my musicians union directory from where I still belong, up in Connecticut. He's still listed in there; John Verbanek. I always thought he was old at the time (so) he must really be getting up there now. I thought it would be neat to drop him a line and tell him I'm still playing.

So, I started because I wanted to do the cowboys, like Roy Rogers, Gene Autry; just strum and sing. And when I first started learning, I was playing "Your Cheatin' Heart" and stuff like that. But then, of course, rock 'n' roll was coming along pretty well. This would've been around 1954. So, I got pretty much sidetracked into that and forgot about the cowboy thing.

HERE 'TIS: I realize cowboy music isn't exactly what you're playing today, but it does tie in with your current interest in country (At the time of this interview, Barry had just come off a long stint with Emmylou Harris' Hot Band. -ed.).

BARRY: Yeah, western; country-western.

HERE 'TIS: What were and are, for that matter, the major influences on your guitar playing?

BARRY: I got real taken by country guitar a few years back; that Telecaster, chicken-pickin'-type of playing.

But I really wasn't exposed to a lot of really great guitar players like B.B. King, for example, until what was probably my third year of college. I had heard him maybe once before that. Now, Jimmy Reed, I had his records in high school and Little Walter, Muddy Waters, and Ray Charles ...and Lonnie Mack. But as far as being exposed to the really great pickers from the country side, like Shot Jackson or any of these players like Roy Nichols, Tiny Moore who plays with Merle Haggard, and even some of the steel players (like) Ralph Mooney or Tom Bromley who plays with Buck Owens. It wasn't 'til later, after the Remains, actually.

The same goes for other blues players like Albert Collins, Freddy King, Albert King. I was into (Steve) Cropper right when that was happening; when "Soul Man" was coming out. That's when I got a Telecaster. The first stuff I started playing on the Telecaster was "Soul Man", "Hold On, I'm Comin'", the Otis Redding songs (like) "I've Been Loving You Too Long".

"BARRY and the REMAINS"

plus

"JACK and the SPADES"

SALEM ARMORY—Sat., Feb. 19th

Remains To Be Heard



NEW YORK—The recently pacted Remains had their first single release issued by Epic Records last week, "I'm Talking About You" and "Say You're Sorry." The team is composed of Boston U. students, who have made quite a bit of noise through the New England area via concerts at the Universities of Mass. and Rhode Island.

Dig the above "debut" single

Actually, I had a Telecaster in the Remains and I used it some but my main guitar was an Epiphone Al Caiola model. It had the greatest neck and everything.

HERE 'TIS: The formation of the Remains has been documented numerous times in the past. It would be great though to hear your version of what happened.

BARRY: OK, when I went to college, to Boston University my first year, I wasn't playing too much. I'd get a few weekend gigs at fraternity houses around these different colleges around Boston. We used to play Tufts and I think even Harvard a couple of times. And it was with these guys from my dormitory, Vern Miller and Chip Damiani. So, we went out and got a few gigs as a trio but the state of rock 'n' roll was pretty boring to me. The Beatles hadn't really hit and the Stones were just coming the following summer.

So, that following summer, after my first year of college, I went over to Europe and just drove around for awhile with a friend of mine. Then he went back to the States and it was up to my own ingenuity to make my way. I had my plane ticket back but that was about it.

HERE 'TIS: How in the world did you all have a car to drive around Europe in?!

BARRY: Well, my friend had family friends over in London and they were very wealthy and had many cars. When we went to London, my friend and I, they gave him a car to use for the summer. It was a Mercedes 190 SL. And we drove that and took it over to Europe, all around Europe and down to the Riviera. Then he had to split 'cause his sister was getting married back in the States. This was Bert Yellen, who turned out to be our manager.

So, when I was over in Europe, I was street singing and stuff like this. I was knocking around and meeting lots of people and getting influenced by all kinds of new experiences. I went back to England to catch my plane back and while I was there met up with this band and they were playing at this place called the Cafe des Artiste on Earls Court Road in London. I went down there and they were just great; sounded really great.

Anyway, the Stones were just coming out and were on the tube over there and I can remember the week I was there, "You Really Got Me" by the Kinks came out and I nabbed one of those singles while I was over there. I still got it!

HERE 'TIS: Let me ask a quick question. Did Keith Richard and Dave Davies influence your guitar playing at this period?



REMAINS

BARRY: Oh yeah! Sure. Keith took what I liked about Chuck Berry's guitar solos and kinda crystallized it. When I heard "Oh Carol", I just said, "Oh...oh...oh...fuck!" (laughter) And that's when I got interested in playing again.

When I came back from that summer, I was really excited about playing and I went to Vern and Chip and my friend Bill Briggs who was up from Westport for his first year at BU. And I said, "Hey, let's do this. Let's start a band. There's some very exciting music around and we can play it and all we gotta do is really listen hard to each other and really play tight."

So, I was pretty excited and we had a good time. We used to play down in the cellar of the dormitory. Vern and I had Fender amps, Chip had a basic set of drums, and Bill Briggs had a Wurlitzer piano through a Fender amp; the "What'd I Say" piano? And then we got our little gig on Wednesday night across the street from the dormitory at the Rathskeller. (It was) just a college hang-out; a bar. It was a bar and then they opened this thing downstairs with picnic tables. It was like a basement. It was, like, cleared out and they put a bar down there and a jukebox. They put a couple of planks on milk crates and called it a stage and...people *really* liked it, what we were putting down, so in a couple of months we had the record company coming out.

HERE 'TIS: People have been writing for years about how incredible the Remains were at the Rathskeller. How do you remember those gigs?

BARRY: The notable thing about it, the really memorable thing about the Rathskeller was the excitement created by various things. A lot of it was the acoustics. It was a very live place. You could really get the sound to reverberate a lot even without reverb on the vocals or anything. It sounded like you were singing in the shower a little bit, which at that age sounded good to me. I might not like it that much now!

Everybody was all stuck together on this little stage, so we were all about two feet from each other. And the amps were right next to us and set up real nicely, elevated right up to ear level. We were doin' great covers of Zombies stuff, like "You Make Me Feel Good" and their first hit, "She's Not There", and some Kinks things, but not that many. But we did a lot of different kinda stuff. Stones covers, stuff we remembered from high school like "Johnny B. Goods", "Louie Louie", and it was just fun and very contagious.

We had a really weird sound system. I remember we went out and bought some University Horns, those double gray metal speakers that you see at a drive-in. The kind that tells you when your order is ready. We put them on top of tripods on either side of the stage and we had this little Harmon Kardon amplifier. Just an amp with volume and tone (controls) on it. And we just sang through that and the voices must have been tinny as hell!

But it was a great place. A lot of the football players would come through there and they would just get outrageous, pouring pitchers of beer over each other's heads. You know, it was the college routine. There were a lot of really good people hanging around in Boston, too, like the Lost. They used to play down there, too, and they were great to go see. They were really inspiring, I thought. When I'd see them play, I'd get really inspired to go write songs. They did almost all originals.

HERE 'TIS: How did the deal with Columbia/Epic come about?

BARRY: Well, it was largely at the request of Don Law. Don Law also came from Westport and also went to Boston University. He's a little bit older than me. But his father was a record producer here in Nashville when (Don) was growing up and his name was Don Law, also. He produced Johnny Cash, Carl Perkins, Lefty Frizzel and a bunch of early country sounds down here. Anyway, he had a definite tie-in with Columbia; he and his family.

I think he probably told his dad about us and his dad said something to the New York office and they sent this guy up to check us out named Robin McBride. He (then) asked us to come down to New York at Christmas time and do a session there, to see what it sounded like on tape. We did that and signed up with them.



HERE 'TIS: Were y'all courted by any other labels?

BARRY: Well, there was Capitol Records. There was a Capitol guy in Boston and I remember we were in New York and somehow he got a hold of us at the hotel we were staying at. This guy, who later turned

The Remains in action are something else, man. The fifth man in their manager on tambourine.



The Remains
raving it up
at Ondine
L to R: Briggs,
Barry, Vern,
& Chip



out to be a big wheel in the record business but was just the local distributor for Capitol in Boston then, called us and told us, "Don't go signing with Columbia. Think about Capitol for a minute. Maybe we can make you an offer."

HERE 'TIS: Most readers are aware of the Beatles tour and I'm sure to bug you about that later in the interview. But before the Beatles tour, what were the Remains' touring boundaries?

BARRY: We covered mostly New England. We played a lot of colleges and even high schools when we had our first singles out. We played high school auditoriums and stuff. But I think the farthest we ever got (before the Beatles tour) was to Salem, West Virginia, to a teachers college. Somehow, we got booked in there and we drove all the way down for that one gig. And we played Buffalo (NY) occasionally: a college out there.

But mostly we played Massachusetts, Rhode Island, Connecticut, New Hampshire, Vermont and Maine. And there's a lot of gigs up there for a good band; just lots of colleges, hundreds of 'em.

So, that was mainly our thing. We bought a brand new Ford Econoline and we put a small sofa in the back of it and stuffed all the equipment in that. And that's how we got to gigs.

HERE 'TIS: What bands did y'all open up for, besides the Beatles?

BARRY: Around Boston, we did a few shows; not that many. We opened up for the Supremes one time. The Dave Clark Five, Gary Lewis & the Playboys at the Boston Garden. And sometimes the Kingsmen, sometimes Bo Diddley. The Isley Brothers...

HERE 'TIS: The Boston scene was populated at this time by the Lost, Barbarians (from Cape Cod), Rockin' Ramrods, the Remains of course, among a whole lot of others. Was this local scene really competitive?

BARRY: Well, we pretty much kept to ourselves except we would get together with the guys from the Lost. I think every band, if they think they're a good band, probably think they are the best band there is, especially at that age. That certainly was the case with us and I'm sure it was the the case with the Rockin' Ramrods and whoever.

HERE 'TIS: I realize now that we we haven't even talked about the individual members of the Remains. In short detail, how would you describe Vern, Bill and Chip?

BARRY: Well, Vern was really the serious musician. He teaches music now, but he could play a lot of instruments even back then. His dad was a music instructor in school so he learned the right way. He was a real reader and he played the tuba as well as the bass and he could write out all this stuff if he needed to.

Billy was very concerned with the music, also; from the technical standpoint, the sound of his instrument. He was really into that stuff, too. The guy was really valuable in that respect. His electric piano made the four pieces sound like six pieces 'cause he was a real expert with



ON BEATLE BILL — "The Remains," New England's dynamic new singing group, has been signed to appear on the same bill with the Beatles. The group was formed during the fall of 1964 while Barry, Briggs, N. D. Smart II, and Vern were students at Boston University, and started playing at Boston's Rathskeller on Monday nights, and acquired a large following. A representative of Epic Records heard them and invited them to New York for an audition.

getting that sound out of it.

Billy was a real socializer. He had a good image. He paid attention to his clothes. He cared a lot about how he looked and stuff.

And Chip? I guess as much as you could say about him was he was a great drummer, had tons of energy, but was the skeptic of the group. Whenever we wanted to do something or plan something, he was always the person to say, "No". He didn't want to do it and that's just because that's the way he is.

HERE 'TIS: Personality-wise, how would you describe yourself at the time?

BARRY: I was ambitious, naive and ambitious.

HERE 'TIS: The first single, "Why Do I Cry", was an immediate hit in Boston, right?

BARRY: Yes, it was. I believe it went to number three locally.

HERE 'TIS: Did the record break into any other markets worth mentioning?

BARRY: Calgary and, I believe, Honolulu!

HERE 'TIS: Were you at all satisfied with the flip side of that single, "My Babe"?

BARRY: I was. I liked the track of it. I liked the bass. (Vern's) playing a pretty good bass thing on there. He used the five-string bass on that. It just sounded different to me and I thought it was neat at the time. Do you know the original?

HERE 'TIS: Yeah, by Little Walter.

BARRY: Well, that cut is so exciting. There's a lot of energy in that cut by Little Walter.



Above: mid-'66 line-up, clockwise from top: Briggs, replacement drummer N.D. Smart, Tashian, & Miller

Right: Barry backing the Ronettes at Dodger Stadium on the Beatles tour, summer 1966 (photo: Howard L. Bingham)

THE REMAINS

BEATLES TOUR 66

HERE 'TIS: The second single ("But I Ain't Got You"/"I Can't Get Away From You") was recorded in Nashville. What was that experience like 'cause the Remains went down there with long hair years before the Byrds even thought of doing it?

BARRY: A lot of things have changed in Nashville but at the time, it was a very different place.

People are funny. When people are used to things being a certain way in their lives, like men's haircuts being a certain way...when there's a break from that norm, it kinda short-circuits their system of beliefs or something. It makes them take notice. So, people stared at us every time we went out of the motel room. No matter where we were, everybody'd drop what they were doing and stare. It gets a little bit annoying after awhile but what they were doing was just natural for that place and time.

HERE 'TIS: Did y'all play any gigs in Nashville or was it strictly recording at the quonset hut?

BARRY: Strictly recording.

HERE 'TIS: The first Nashville single utilized some interesting recording techniques. Can you elaborate on that for us technically unenlightened?

BARRY: Oh yeah, that was (producer) Billy Sherrill; he kinda arranged "But I Ain't Got You". It doesn't really show off the band for the style he used. In fact, it's probably the most uncharacteristic thing we could've possibly done. He utilized open tuning on the guitar and had Chip play real, real quite on the drums whereas he would normally be flailing away.

HERE 'TIS: In retrospect, how do you feel about that single?

BARRY: To me, it's interesting. I like to hear it every five or ten years or so! Whether I need to or not.



HERE 'TIS: What was the 'Ed Sullivan' show like?

BARRY: Well, we were playing Manhattan, in Greenwich Village at Trude Heller's club which was a popular spot. A real sorta touristy, rip-off kinda joint is what it was. We went down there to play for six weeks around Christmas season, right through New Years. During that time, Bert Yellen's dad, who happened to be Chairmen of the Board of P. Lorillard -- they made Old Gold cigarettes and handled Seagram's whiskey, Kent Cigarettes -- and they happened to sponsor 'The Ed Sullivan Show'. So, I believe it was Bert's dad, Manny, who was a friend of Sullivan's, got him to come down to Trude Heller's one night to check us out to see if he'd want us on the show, along with the Trude Heller Dancers. So, he did and it was decided that we would play, that the dancers would dance. It was kind of a shared stage with these platforms up in the back with these dancers over us. It was pretty weird.

It was very weird sound-wise because they put my amplifier about fifty feet away from me and then surrounded it with baffles. And also, they set us up so far apart that I'd never been so far from Chip, the drummer. What I liked to do was turn around standing right at his bass drum and he and I would get into a groove together. I don't know, it was like a Vulcan probe or something! So, it was weird...

HERE 'TIS: The Remains did an unrecorded original on that show, didn't y'all?

BARRY: Yeah, it was called "Let Me Through" and it just had a couple verses and that went into the rave-up that we did on "I'm A Man". And that was the total thing we did. We had about three or four minutes. We saw it the following week on whatever they had then -- I guess it was tape -- and, Oh God, we were horrified; tremendously embarrassed!

HERE 'TIS: Tell us a little about the live-in-the-studio tape done in '66?

BARRY: We had this running thing that when our contract ended with Columbia, we were thinking of switching over, if we got a better deal, with Capitol. In the course of things, it just came along to do an audition session with Capitol. So, what we did was...

We had been playing in Manhattan in a place called Ondine. It was a club on, like, 58th Street, 59th Street, on the East Side. It was a real trendy place. You'd get the Andy Warhol crowd and actors; I can remember seeing Christopher Plummer in there once.

Anyhow, we played 'til late at that club and went into the studio at 10 o'clock the next morning, set up in Capitol Studio A just like we were gonna play a gig. And they just ran a two-track.

A friend of ours, Bob Bonis, was in the control booth and I think he boosted the guitar a little bit when there was a solo but mostly it was no mixing or anything. It was like a board mix and they said, "Ok, do your set." So, we did it and there was actually a lot of talking between songs and stuff that was edited out that I have on the end of a reel. It just came out to be the best representation of the Remains that there was, that we ever got under any circumstances.

HERE 'TIS: Well, you just answered my next question. You definitely feel those seven tracks were the Remains' finest recorded moment?

BARRY: Yeah, for sure. The fidelity isn't quite up to the standards of Epic or Columbia Studio A eight-track. Well, when we started, they had four (track) and in the very end, the last things we recorded, they had eight-track. It had just been invented.

Technically, they're wanting but as far as the feeling goes, the dynamics and the overall "soul" of the whole thing comes through great.

HERE 'TIS: Through your management, the Remains also lucked into an opening spot on the Beatles 1966 U.S. tour...

BARRY: Yeah, I guess you could say "lucked into it"! It was pretty much presented; just layed in the old lap.

HERE 'TIS: Well, I don't think anybody reading this can imagine what that experience would've been like for you. What are your recollections of that tour?

BARRY: Well, first of all, they struck me as very friendly for the most part. I'd say that George, John and Ringo were very friendly and very open.

HERE 'TIS: And where does that leave Paul?!

BARRY: ...And that leaves Paul slightly aloof, I thought. But that's just my impression. I enjoyed myself tremendously, being 19 or 20 and suddenly being thrust into the same circle with the Beatles; riding on the same plane as them everyday. We did 14 cities in 18 days. At the hotels, when we had a little time off, we would always be welcomed. For instance, in George's room we'd sit around and listen to music on his cassette machine; the first audio cassette player I'd ever seen.

When we were in L.A., they sent a car down for me to the hotel to take me up to the house they were staying at up in the hills. I had dinner with them up there at the house and went out that night with David Crosby and George and we went over to visit Jim McGuinn of the Byrds who had a homemade movie he had made to one of the Beatles tracks. I forget which song it was. But he showed that to George and it was...kinda psychedelic; a lot of color.

Then we went to see Mama Cass from the Mamas & the Papas and then we went over and visited -- I don't know whose house it was -- but Brian and Carl Wilson were there with their wives or girlfriends or whatever. And Paul showed up as they were all sitting around and I was just observing for the evening! (Laughter) We were there with a guy who was kinda organizing the evening; their publicist...

HERE 'TIS: Derek Taylor?

BARRY: Yeah, Derek. So, there was some amount of intimacy for a couple of weeks; for moments here and there. And that meant a lot to me at that age. I was very, very impressed. But then the the tour ended and that brought on the big letdown...

HERE 'TIS: Hey, before we get to "the big letdown", it was reported in a lot of big city papers and trade publications that the Remains actually blew the Beatles off the stage. What are your thoughts on that?

BARRY: Well, there's no way to do that when you are playing with the Beatles! It was an exercise in futility, as I look back on it. When there's a group that big, and there were no VanHalens around at that time. There were not a whole lot of big, popular groups. There wasn't Aerosmith and VanHalen and on and on. There was mainly just the Beatles and the Stones and that was it; sorta world-class stuff. So, here's a little local band from Boston thinking we're gonna blow the Beatles off the stage...don't be ridiculous!

End of Part One



ZOMBIES



An Interview with Paul Atkinson of the Zombies

Introduction written in 1987 for *Here 'Tis* #4:

With the recent re-release of 'Odessey And Oracle', I got in touch with the very busy former guitarist of the **Zombies** (or is it former guitarist, period!), Paul Atkinson, to get the scoop on the true masterpiece of '67* plus his recollections on the successful early years of the band. We conducted the interview at breakneck speed, so if you're wondering why certain details (individual 45s, etc.) weren't discussed more in-depth, the reason is simply that there just wasn't enough time.

Paul Atkinson is currently a top A&R man at one of the major record labels in Los Angeles.

* I'm not talking about 'Sgt. Pepper's'

HERE 'TIS: It's been twenty years since the Zombies recorded 'Odessey And Oracle', yet some people still don't realize what a masterpiece it is. Does Rhino Records intend to enlighten the masses by heavily promoting the re-release?

ATKINSON: Oh yes. I've been working on this for a long time with Harold Bronson from Rhino who put out the 'Live At The BBC' record a couple years ago. It's really been a labor of love for Harold. It's something that he's been wanting to do for a long time. It was recently, in the last year or so, that we reacquired the master rights to the album from CBS. So, we relicensed the record to a small label in England who put it out on CD. They used the only master tape that they could find which was about second or third generation tape. I was pleased it came out. It was a nice package that they did. But it wasn't the best quality CD that it could've been.

So, we spent a lot of time with Harold trying to find the original master tape which we eventually dug up from Abbey Road Studios. It's not actually the *original* original, but the original safety master. It took actually months and months to find and we mastered the CD from that

tape and we've included an additional track which was a B-side titled 'I'll Call You Mine'. There's the new cover and new liner notes -- in fact, I'm going over to Rhino next week to do some publicity -- they're doing a whole press release.

HERE 'TIS: Is this gonna have the same cover that the recent UK release had?

ATKINSON: No, it's not. It's going to have a better cover (the original cover, incidentally -ed.).

HERE 'TIS: Good, because I didn't care much for that cover.

ATKINSON: Well, I wasn't crazy about it. I thought it was interesting.

HERE 'TIS: Getting on to the actual music, how do you feel about the individual songs on 'Odessey'? Which ones are personal favorites?

ATKINSON: "Hung Up On A Dream". It's one of my favorites. I don't know, I still like (all of) it. I can still listen to it without cringing after all these years which is more than I can say for some of the other records we made. Seriously, there are a lot of records we made that I really don't want to hear again.

HERE 'TIS: Which ones would those be?

ATKINSON: (Laughter) Oh, I don't know. A lot of the early stuff we made for Decca was really pretty cringeworthy. Most of the first album, to tell you the truth; the 'Begin Here' album.

HERE 'TIS: Wow, I love that record!

ATKINSON: Well, the singles were good but a lot of that stuff was recorded in a big hurry just to make an album; to get it out fast. Decca really rushed us through the process. I'm not saying it's all bad but there were a few of those tracks recorded in ten minutes flat ("Mojo Working").

perhaps -ed.). That record was a very uneven album.

'Odessey And Oracle' was done with a lot of time and a lot of thought and a lot of care, frankly because we took it over. We did it ourselves. We wouldn't let the record company do it. And that's why it worked, I think.

HERE TIS: Were the songs on the album constructed together as a concept or were they written and assembled somewhat randomly?

ATKINSON: Well, they weren't written as a concept album. They were all written at the same time or roughly at the same time, during the early part of 1967. They were recorded in the summer of '67. I suppose some of them do kind of flow together but it's probably more because they were written around the same time and rehearsed at the same time. They were worked up as a group but they were not worked up as a complete sequenced album.

The only one that wasn't so much the case with was "Time Of The Season", which was really written and recorded almost as an afterthought. That was the last song to be recorded. It was done very quickly and hurriedly almost as a jam session at the end. Some of us didn't think it should be on the album. Colin didn't even want to sing it! He didn't think it was a very good song to sing. Rod was going to sing it and in fact started to sing it and then Colin said, "Ok, ok, I can sing it." He did sing it and I think he's pretty glad he did. But with the exception of that one, all the others were written, rehearsed and done as a group.

HERE TIS: The band seemed to peak creatively at this somewhat late date. Does "creative" describe the sessions?

ATKINSON: Oh yeah, it was great fun. It was the psychedelic summer. It was a great time in London. We enjoyed it especially because it was deliberately our last record. We went into it with the intention of making it our last record. CBS didn't know that at the time. They'd signed us in about March 1967 and as far as they were concerned, they had a long-term deal.

Frankly, we were not enjoying ourselves very much before we started to make the record. Success was eluding us at that time. All of the activity of a couple of years earlier had died down to a great extent in the States and in England. There was still quite a bit of activity in other parts of the world. We went to the Phillipines and Hong Kong in the Spring of '67 and had a very good, successful tour there. But that was sort of spread out from the initial success we had in '64, '65. It had reached those places in '66, '67, so we were capitalizing on our earlier success over there. But back home in England, it was pretty dead for us. There were a lot of other things going on and our records frankly were not happening. So, we decided to do this as sort of our swan song and that's exactly what it was. We were very pleased with it. We did it in a positive frame of mind. We didn't want to fade-out, to fizzle out. That would be kinda sad. We wanted to go out in a blaze.

We delivered the record to CBS and they didn't like it! In fact, they put it out in England in '68 and CBS in New York decided it wasn't good enough to be released, so they didn't release it (in the States). We broke up at Christmas of '67, went our separate ways and Rod started Argent with Chris. The two of 'em got that going which CBS in New York was much more interested in; the follow-up group. The rest, you probably know. "Time Of The Season" came out and picked-up some airplay as an import (?) and really forced CBS to release the album... with Al Kooper's help.

Al Kooper, who was then a staff producer at CBS Records in New York, really lobbied Clive Davis to release the album which he eventually did. He basically didn't want to release it because the group had already broken up. He said, "What's the point? The group doesn't exist anymore." Eventually, it came out and of course it did very well and "Time Of The Season" went to number one. In fact, Al Kooper wrote the liner notes to the American release.

HERE TIS: One can't help but notice Rod Argent's involvement on the 'Odessey' tracks is even more pronounced than usual. Was he cutting in on Colin's vocal contributions or was Colin just showing less interest during the sessions?

ATKINSON: No, I don't think it was that way at all! I think the songs were written more with the thought as to making it a real group record. The vocal harmonies and three-part harmonies that Rod had pioneered earlier on were brought to the forefront on this album. It wasn't that Rod was trying to eclipse Colin. He was trying to make it much more of a harmony album. Clearly, Rod was the prime contributor. He wrote most of the songs, he did most of the arrangements, he was certainly the musical director of the band. There was no thought of rivalry in that way; no.

HERE TIS: 1967 was the year of 'Sgt. Pepper' and all the psychedelic fashions, yet the one or two photos of the Zombies that surface from this period show y'all to be as clean cut as ever. Does that description sound about right to you?

ATKINSON: Yeah, we were (clean cut). There was no big image-conscious thing, at least with us, at that point. There was a scene going on in London at that time but it was a separate thing. It wasn't a mass situation. There were only some people doing it and we observed it with some amusement. It wasn't something that effected us.

HERE TIS: You mean you didn't feel compelled to follow the Maharishi around?!

ATKINSON: No, no. Actually, Rod and Chris did. They enrolled and studied with him for about a year or so, in '67 and '68, until dissolution set in. It seemed to do it with most of those people. No, they were heavily into it, especially Chris.

HERE TIS: I was just joking when I asked you that.

ATKINSON: No, Chris was serious. It was also the subject of some disagreements. We all made fun of him; we as in me and Colin and Hugh in particular used to make fun of Chris. He was the most enthusiastic about it and he was very sincere and quite defensive about it. I think eventually he drifted away (from it).

HERE TIS: Did the Zombies play any final gigs after completing 'Odessey And Oracle'?

ATKINSON: Oh yeah, we did. We played a few in the Fall of '67. We did a few around England. The very last performance was just before Christmas, December 20th or something like that, in a small town on the Welsh border. I can't remember the name; it was a very small town. That was the final thing and it was kinda sad.

We intended to have a big party, invite all our friends and have a big bash at Christmas or New Years, but it never materialized for some reason.

HERE TIS: Did y'all perform any of the 'Odessey' material at these final shows?

ATKINSON: We did a couple. I don't actually remember! I don't think we did "Time Of The Season".

HERE TIS: What was your personal reaction to the success of "Time Of The Season"?

ATKINSON: Surprised, very surprised. That was not even intended to be a single. That was an afterthought. As I said, I thought it was a B-side.

HERE TIS: Yeah, I think it was about the third single released off the album in the UK.

ATKINSON: That's right. I think it came out in England after it came out in the States (The single was released 4/68 in both the US and UK -ed.). It didn't work in England. It was really only a hit in the States.

I was very surprised. I thought it was one of the weakest songs (on the album). It shows what I know!

HERE TIS: I don't believe any of the other singles pulled from 'Odessey' charted. How did the actual LP do, saleswise?

ATKINSON: When it came out? It was never a big chart album, even after the single, which surprised me. I don't honestly know what the figures are but I don't think they were that great, even after all this time. But obviously, we're hoping Rhino Records will change all that! We're hoping that maybe after all these years, it will find a larger audience.

It's interesting. The royalty statements in recent years have been increasing every six months. It's curious. I'd say over the last three years or so -- it's still not a great deal of money -- but the royalty statements seem to show that our records and their various compilations have been selling more than they ever have. It's funny.

HERE TIS: The next Zombies single (following the 'Odessey And Oracle' 45s), "Imagine The Swan", was actually recorded by Rod and Chris' group. What did you think about the circumstances behind that single?

ATKINSON: Well, I was a little unhappy about it. I would've liked to have been part of it. Quite honestly, I had kinda dropped out. I hadn't shown a great deal of interest in being part of it so I probably only have myself to blame. They were enthusiastically moving forward with their new band and Russ Ballard was their new guitar player, who was actually a much better guitar player than me; a very good singer and a very good songwriter, too. He's gone on to have a lot of success as a writer.

So, I really couldn't complain. I actually loved it! I thought "Imagine The Swan" was a great song and a great record. I was a little regretful, to tell you the truth. I'm sorry it hadn't worked out for us.

HERE 'TIS: Enough about the 'Odessey And Oracle' days. How did you originally fall in with these Zombies?

ATKINSON: This was back in 1962. I had gone to school with Rod and Hugh and I guess at that point I was about 15 or 16. There was a music club at school every Tuesday night after school and we would get together. I played guitar, Rod played piano, and Hugh played drums and we all got together and met each other there and decided to form a band, basically just for fun. Rod was the singer and we needed a bass player and that became Paul Arnold who was a friend of a friend of Rod's. We needed another guitar player and Paul knew Colin who went to a different school in the same town. Colin joined as the rhythm guitar player and that soon changed. He became the singer and dropped the guitar and Rod became the background singer along with being the keyboard player. Paul Arnold dropped out after a year or so to go to medical school and he was replaced by Chris.

HERE 'TIS: You guys went from semi-professionalism to number one on the charts in a matter of months. Being the youngest guy in a rather young band, how did all this immediate success hit you?

ATKINSON: (Laughter) Oh, it was wonderful. It was like every young boy's dream, really. We went from being in school one day to being on national TV the next and six months later we were number one in America. It was a teenage dream. It was great fun and 1964 was a great year!

I guess it was a bit scary at first but it's so exciting that it just carries you along with it. Frankly, I think we were having too much of a good time and were probably too young to really think about business. We ended up not making any money! Someone else did but I guess you live and learn.

HERE 'TIS: The Zombies arrived in America in late '64. What was the reception like over here compared to England?

ATKINSON: Extremely enthusiastic! Extremely scary, in fact. We weren't ready for it. We were used to being popular in England and we'd been to Scandinavia in November of '64; Sweden and Norway and so on... and that was great. We were very popular there. But New York was something else. It was just ridiculous. It was, I suppose, the height of the British Invasion and it didn't really matter who we were. I think half of the people really didn't even know who we were. They thought we were just an English band. Any English band at that point would be mobbed and screamed at and we just accepted it. We weren't very critical of it all. We enjoyed ourselves a great deal. We were very young -- I was only 18 and the others were only 19. We were being showered with presents and girls everywhere. It was that kind of fun!

HERE 'TIS: The Zombies got stuck on a couple of those horrible package tours, didn't they?

ATKINSON: Yeah, we did that the next year. In May of '65, we did a 'Dick Clark's Caravan of Stars' tour for seven weeks which we co-headlined with Del Shannon and sort of took turns headlining each night. He was great fun; Tommy Roe, the Shangra-Las who we had met in New York on the previous Christmas on the Murray the K Show, and a lot of black acts such as Dee Dee Sharp, Chuck Jackson, Ben E. King of the Drifters. We did that for seven weeks on a Greyhound bus. That was pretty awful, actually. It's fun to look back on but at the time it was pretty horrible.

HERE 'TIS: How about in Europe? Were y'all a big concert attraction on the continent?

ATKINSON: We did pretty well in France, we did pretty well in Holland and Belgium, and Scandinavia in particular. We never toured Germany and never went to Italy. France, Holland, Belgium, Scandinavia and the Far East were great.

HERE 'TIS: After the U.S. success of "Tell Her No", the hits began to disappear. Did any of the follow-up singles like "Indication", "Remember You", etc. chart well anywhere?

ATKINSON: Some countries, various other places, they did. I seem to remember we always did well in Sweden. We always did rather well in the Far East and had a couple of things in Australia but it was starting with those singles that things began to slide. I thought they were good records but frankly we were not getting too much of a reception except in various other countries. In America and England, most of those records really fell flat.

HERE 'TIS: Some of those middle period singles, including many of the B-sides, were some of the finest music the Zombies produced. How do you reason they didn't chart well?

ATKINSON: I wish I knew. I really have no idea. We certainly did a lot of commercials. We spent a lot of time on promotion and TV and radio. We had our own PR company and spent a lot of money actually doing that. It wasn't for lack of effort. I know that.

HERE 'TIS: Upon the success of "Time Of The Season", Decca tried to cash in by releasing some earlier outtakes like "If It Don't Work Out" and "Don't Cry For Me". Is there anything else of the Zombies sitting in the vaults at either Decca or CBS?

ATKINSON: No, because we took it all back. There was some stuff lying around which was illegally licensed. There was a company in Brooklyn called Back Trac Records; they licensed out demos which were awful, awful stuff and they had no right to them at all. It's totally without contract, totally without legality. We sued and got the demos back. Those will not be released. They're ours and they were never supposed to be released.

HERE 'TIS: Yeah, I haven't seen that album in the record shops lately ('The Best And The Rest Of The Zombies'-Back Trac).

ATKINSON: I've got a copy and it's awful. It's a terrible package, a terrible pressing. That's the kind of stuff we had to stop.

HERE 'TIS: In early '67, y'all recorded a cover of "Goin' Out Of My Head" for a single. Was that Decca's idea?

ATKINSON: No, we chose that! We loved the song. We loved Little Anthony & the Imperials. We did a show with them once in Montreal in 1965 and we loved his records. We loved a lot of songwriters, like Solomon Burke, Little Anthony...it never really showed on our records. In fact, the Rhino record, 'Live At The BBC', had a lot of the live stuff that we did for BBC radio sessions which really showed that side of us which we never really recorded for commercial records. ("Goin' Out Of My Head") was our one record that was our tribute to the soul aspect...which is something we always did on stage.

HERE 'TIS: I really like the version of "Goin' Out Of My Head" on the Rhino LP better than the single.

ATKINSON: Yeah, I do too.

HERE 'TIS: I imagine y'all are one band that's too busy individually to ever put together any kind of a reunion. Am I right?

ATKINSON: It's not a question of being too busy. It's not really a good idea. It's come up from various people from time to time over the last 15 years or so. It might've been a good idea in the early seventies. We would've actually done it at that time, in the early seventies, but Rod was tied up with Argent. He didn't want to do it because he had his own band. Now, too much time has gone by and in any case it could never be as good as the actual original event, so why do it?

The only reason to do it is to either do it very, very well and have it be a great, great event which would be difficult because some of us don't play anymore! I haven't played properly in a long time. The only other reason to do it is for a large amount of money. You could do it and make some money but if it's not going to be significant, what is the point? I'd rather leave the memories intact and not have people say, "Wow, they're not as good as they used to be"...or..."Gee, they look old!"

I've seen other bands from that era playing in lounges and cabarets in Las Vegas and I tell you, it's *real* sad. I'd hate to have to do that for a living.

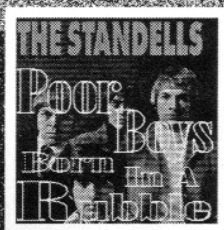


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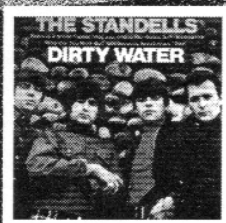
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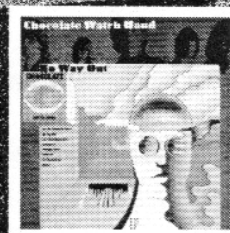
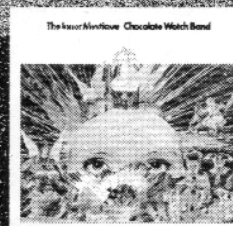
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